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A tile-paved hall in which a charming simplicity has been maintained

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# HOUSE FURNISHING AND DECORATION

BY  
ABBOT McCLURE  
AND  
HAROLD DONALDSON EBERLEIN



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1914

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## FOREWORD

“**A**LL the world loves a lover.” And loving lovers, all the world naturally wishes to do them a good turn whenever possible, especially when they have just progressed to the “holy estate of matrimony.” Now one can do them no better turn, at such a time, than by assisting them to establish the household that is to be their home and make it as comfortable and attractive as may be.

Newly married couples and other folk just about to set up housekeeping often ask for practical suggestions to aid them in their venture and welcome the bits of information they thus pick up. Time and again, indeed, they wish to know whether there is not some book to give them hints about furnishing — a book with a “whole lot” of suggestions condensed into short compass.

The authors, though bachelors, have been so frequently appealed to for advice in this respect by their benedict friends of both genders that a small volume covering the ground, in some part at least, seemed not amiss, particularly in view of the ever increasing interest in matters of interior decoration.

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## Foreword

Besides those who are just beginning to furnish their houses, there are others who have already kept house for some time and have a quantity of household gear but wish to add wisely to their stock.

Then, again, there are not a few that labor under a load of depressing furniture legacies inherited from "mid-Victorian," "Centennial" or "Early 80's" sources. Their problem is one of gradually eliminating or regenerating these dreadful objects of quintessential ugliness, discarding some and making the best they can of others until they can afford to weed them out too, in the meanwhile, however, preserving a fairly presentable general effect.

All the above classes, it is hoped, may find helpful suggestions in the following pages. The question of house furnishing and decoration would be of easy solution if one could wave a wand, murmur "Abracadabra" and have the desired objects fetched by magic hands and set in the place where they are to go. Being mere ordinary mortals without fairy godmothers or obliging wizards at our beck and call most of us must reckon with the item of cost and there comes the rub.

The rub, though, is not without its useful side. It puts us on our mettle, makes us use our wits, develops our resourcefulness and, above all,



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renders us practical in carrying out our ideas. House furnishing ought to be both practical and decorative and *must* be if pleasing results are to be achieved at moderate cost. Both the practical and decorative sides are equally important and one ought not to be exalted at the expense of the other.

Doubtless we all wish to have charming drawing-rooms and dining-rooms but while we are getting them we must not neglect the little practical devices of convenience that make for labor saving and cleanliness in kitchen, cellar and attic. They make things easier for the servants and, that being so, one can more readily require order and good service of them. Then, too, when domestic upheavals occur and you are suddenly left without maids — a predicament that may happen to any one — these devices are a great help when one has to turn to and do their own work in the interim.

The severely practical side has been emphasized in the house furnishing tables in the back of the book where stress has been laid on the essentials as of first consideration where only a limited sum is available for outfitting an establishment.

The agreeable things are supposed to come afterwards by gradual purchase. Indeed, when they come in this way the pleasure of acquisi-

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tion and the appreciation are apt to be much greater.

It may seem in some cases that obvious things are explicitly stated unnecessarily — caution in furnishing a guest-room to have mirrors hung so that one can get a good light on them or a hint to have a convenient hook in a guests' bathroom for a razor strop.

People know, of course, that these things ought to be done but oftentimes do not think of them and have to be reminded if their houses are to be really comfortable.

Lastly, let it be borne in mind that furnishing means not only the equipping with and arranging of movables but also the treatment of floors, walls and ceilings. Advice on all these points cannot be exhaustive within the limits of the present volume but enough indication has been given, it is hoped, to help substantially those who cannot employ a decorator. Those also who can engage decorating advisers may find suggestions that will enable them to criticize intelligently and cooperate with those whom they retain in that capacity.

After all, successful furnishing and decorating is really more a matter of discrimination in buying, exclusive of good taste, and of ingenuity in adapting available resources to our needs than of lavish expenditure.

## Foreword

The authors here desire to make special acknowledgment to C. R. Clifford, Esq., for his courteous permission extended them to incorporate a large portion of his most valuable book on "Color Value," including many diagrams, in the color section of Chapter III. Mr. Clifford's presentation of the subject is so admirable that the authors felt they could not give their readers a clearer or more concise idea of the points involved than by availing themselves of the permission afforded them to make extensive quotations and excerpts.

They also wish to acknowledge the courtesy of Messrs. Munn and Co., the publishers of "American Homes and Gardens," in permitting them to incorporate in several chapters portions of matter they had previously published in the pages of that magazine. Likewise acknowledgements are due the publishers of "House and Garden."

ABBOT McCLURE,  
HAROLD DONALDSON EBERLEIN.

Philadelphia, 1914.



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**HOUSE FURNISHING  
AND DECORATION**



# HOUSE FURNISHING AND DECORATION

## I

### MINOR ALTERATIONS

“**F**OOLS build houses for wise men to live in.” So runs the adage and, of course, there is some truth in it, in one way or another, as there is in most adages. But, given the opportunity, there is no question that most of us would elect to be fools and let the canny wise, in time to come, batten on the houses that we, their less sapient fellows, have builded for them.

The ideal state of affairs, of course, is when one can dream over the plan of a house they would like to live in, consult with their architect about it and, between them, work out a dwelling that will approach, if not fully realize, the ideal solution for the special case. It is an inexpressible pleasure to watch a house grow, stone by stone and timber by timber, till it is com-

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pleted and then furnish and decorate it exactly as we would have it.

This ideal state of affairs, however, can exist for only a few fortunate people and the next best thing is to shape the abodes, that we find ready at hand, to our own ends and impress upon them our own individuality — so far as their fabric will allow. It is really astonishing how much may be accomplished in this way at comparatively small cost by the exercise of a little thought.

Indeed, many an old house lends itself so admirably to alteration that the result is little, if any, less satisfactory than if an entirely new structure had been built, perhaps, at far greater cost. By setting our wits to work, amazing transformations may be wrought in the character of an old house, merely by means of minor alterations that do not involve any radical change in the external fabric.

Under the heading "minor alterations" we may reckon changes in the style and number of windows and doors, enlarging or reducing the size of rooms, raising or lowering ceilings, the making of fireplaces, building or demolishing stairways and rearranging floors. Much, to be sure, may be accomplished in the way of gaining room in the upper part of a house by changing the pitch or style of the roof but, as that in-





Where a room has been enlarged and brightened by a range of windows



volved an external alteration of much moment, we shall not attempt to discuss it here.

The various ways of dealing with windows, therefore, will receive attention first. Although alterations to windows, cutting additional apertures where needed or blocking them up where undesirable, require no far-reaching structural changes in the house fabric, nothing will more fundamentally alter both the exterior and interior aspects for either good or ill. It is only with the interior aspects, however, that we are concerned. All the possibilities suggested may be carried out at a reasonable cost and without serious disturbance and upheaval.

The basic reasons for windows are threefold — they are for light, for ventilation and for the view they afford. There can be such a thing as having too many windows when they do not subserve any of the three purposes just mentioned and *do* make it extremely difficult to carry out a satisfactory furnishing scheme because of their awkward placing. On the other hand, the problem of successful furnishing is complicated quite as frequently by lack of sufficient or properly placed windows as it is by having too many.

In planning our rooms we cannot be too careful of our window arrangement for that constitutes an important item in the ground work we have to go upon. The windows ultimately de-

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termine exposure and exposure is one of the chief factors in determining color scheme and general treatment. Furthermore, no single feature in the furnishing of a room is more significant than the curtaining and draping of the windows. It is, therefore, manifestly desirable to have everything connected with the windows satisfactorily settled before beginning to furnish.


The two chief requirements in the placing of windows, so far as furnishing is concerned, are that they shall afford a reasonably even distribution of light and that they shall be so set that the wall spaces are not too much broken up for successful arrangement of furniture.

It is sometimes desirable, when dealing with rooms of a certain shape or size, to admit all the light in one place. This can be done by installing a range of windows, consisting of two or more placed side by side, with narrow posts or mullions between. A range of such windows all along one side of a room, or across one end, will admit a flood of light and produce really more illumination very often than the same number of windows scattered around singly. Frequently the whole end of a room, being given up to a range of windows, may be made into a bay and extended two or three feet, so that the size of the apartment is appreciably increased.

When all the light is admitted by such a range

of windows in one or two places, just as it is in so many small English houses, the problem of furnishing is often greatly simplified. There is more unbroken wall space, so that it is easier to place furniture and hang pictures than it would be if the walls were interrupted by frequent apertures. Then, too, the light being concentrated, is sometimes much better and the illumination of the whole room more satisfactory. Furthermore, a grouping of windows in this manner is not without its advantages when it comes to arranging the details of curtains and inside hangings.

Structurally, it is a much simpler matter than it sometimes appears to make very sweeping alterations in the fenestration of a room or indeed of a whole house. With our modern methods of building, in which we employ steel or iron girders to a great extent, it is a small thing to run a girder across the whole width of the room and then mask the lintel with brick or stone. Such a treatment is much favored among English architects and has called forth not a little admiration on our own side of the Atlantic. The new structural methods also make it possible to introduce oriel windows at the corners of rooms, or ordinary straight windows at the angles of exterior walls, without weakening the fabric of the house.



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Then, again, another alteration that is worth considering in connection with attic rooms that have walls sloping inward, consists in tearing out a whole corner and building up a sectional bow window extending quite to the ceiling line. This treatment not only increases the light, but also adds to the available space and capacity of the room.

The chief difficulty to be encountered in making alterations to windows is in getting satisfactory mill work. As a rule, the sashes and frames carried in stock are not of types that commend themselves from the ground of architectural excellence. Furthermore, they are not always of the sizes or shapes desired. This condition of affairs necessitates having special designs made and the giving of special orders which are not always expeditiously filled. The same may be said of doors.

With range windows it is often advisable, or at least preferable, to have casements. On this score comes a difficulty for those who are obsessed with the conventional idea of the necessity of shades. However, shades *can* be fitted to casements by exercising a little ingenuity if one *must* have them in order to be quite happy. Either draw curtains or curtains fastened to the casement will be found satisfactory, once a person has got used to them. It must be remem-





A room that might have been improved by a range of windows



bered, too, that not infrequently windows of this type are better uncurtained.

Amongst the structural possibilities opened up by the use of steel girders is the opportunity to have great windows of two or three tiers making practically the whole end of a room one huge expanse of leaded glass.

Another window alteration, which it will frequently be found advantageous to make, affects the cellar windows. It is not desirable for reasons of architectural propriety to have houses perched up on lofty foundations high above ground level. If the house is built close to the ground, however, the question of cellar windows of sufficient size for light and air presents complications.

This trouble, and also the case of old houses with dark cellars, may readily be remedied by sinking semi-circular wells about the cellar window, practically making a small area way for each opening, and then enlarging the window by cutting it down and widening it. This process will be found to give the cellar ample light and air without working any disadvantage to the appearance of the house.

Doors, both exterior and interior, are honorable architectural features and ought never to be slighted nor belittled in any well ordered scheme of decoration. When they have not been treated

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with becoming consideration it will often be found worth while to make some trifling alterations that will cost little but greatly enhance their dignity. It may involve getting a better door trim, or substituting glazed French doors in place of solid paneled doors or, again, it may simply mean getting better and more artistic hardware.

Upon first thought, the idea of removing or adding partitions in a house may seem to present almost insurmountable obstacles to execution, but the matter is really not so serious as it at first appears. Even stairways may be knocked out of one place and put in at another without seriously disturbing the structure of a house.

Before moving into an old house that presents possibilities for satisfactory alteration, it is well to study carefully every particular of its plan and see clearly where changes can be made advantageously. Having done this, consult your carpenter and get an estimate on having such alterations made as appeal to you. The chances are that, by a little judicious surgery, you may be able to alter the whole aspect of a house and make it ten times more desirable and that at an amazingly small cost. Money spent in such alterations is generally well invested.

Ceilings come into the category of features whose appearance may be radically changed by

a little well directed carpenter work and some replastering. As an example of this sort, we may quote an instance of an old farmhouse that was bought by a city man for a summer home.

One room possessed every qualification for making a charming dining-room, except that the ceiling was so low that it was oppressive. A little investigation showed that lath and plaster had been nailed on the under side of great oaken beams that supported the floor of the room above.

It was the work of only several days to remove the lath and plaster ceiling, clean up the beams and put compo board panels, painted white, between them. Thus was the height of the room desirably increased and a far better looking and more characteristic ceiling with exposed beams secured at a very modest outlay.

With these examples and possibilities open to us, the prospect of making our habitations fit our needs and notions ought not to appear formidable to us. It is better at the outset to invest a little extra money in house surgery than to save it at the expense of chronic dissatisfaction with our environment.

## II

### PAPERING AND PAINTING PROBLEMS

UPON taking possession of a house, either new or old, painting and papering are among the very first things that have to be thought of. On the wise selection of paint and paper depends a large degree of decorative success. Furthermore, paint and paper are such important factors in achieving a truly livable, comfortable interior that a satisfactory result fully justifies any degree of preliminary labor and thought expended. Of course what has been or is about to be said in no way applies where the architectural style requires a natural hardwood finish.

In deciding paint and paper questions, the first thing to be considered is the future use or function of each room about to be dealt with. In the olden days white paint was almost exclusively used throughout the house and it is beyond all doubt the most generally applicable and adaptable to all requirements. To be sure, white paint is not regarded as a labor saver but it is

## Papering and Painting Problems 11

so cheerful and fresh and clean looking that it will always maintain its popularity.

It is universally suitable for every place in the house from the linen closet to the drawing-room. Indeed one very neat and particular housewife had her trunk-room done in white to brighten it up and intensify the light that filtered through a tiny window. For a hall, what is more charming than white paneling? It is at once suggestive of freshness and makes a suitable and neutral background for the few pieces of furniture to be placed against it. The same thing also is true of the other rooms. In every case there is one rule that must be strictly observed — use only the best of white lead paint.

Another thing that must be remembered is that in painting white pine, especially new white pine, the wood must be given a coat of orange shellac before any paint is applied. Otherwise the resin or pitch in the pine is almost sure to come out in blotches and discolor the paint. The woodwork should have at least four or five thin coats before a final coat of enamel is put on. Each coat should be allowed to dry thoroughly and then be well rubbed down before the application of the next coat. A much better and more durable surface will be secured in this way than if fewer and thicker coats were given. If it is possible to put on more than four coats before



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giving the final coat of enamel, by all means do so. True, it may cost more but it is never economy to be niggardly with paint.

One can save a great deal by doing much of the painting themselves but due care must be taken to have the right kind of brushes and the paint of the proper consistency and mixture. Any reliable paint dealer will be willing to give the necessary advice. Be careful not to put the paint on too thickly. Don't take too much on the brush at once and keep the brush strokes all in the same direction.

If some other color than white is to be used for the woodwork, several things must first be carefully considered. In the first place we must regard the purpose of the room that is to be painted; in the second place we must reckon the amount of light it receives; thirdly we must think how it is likely to be used by the family. Let us assume, for the sake of example, that a dining-room is flooded with light, so much so that the glare from the sun on white paint is out of the question. A grey green is selected and gives the desired result, that is to say, a room flooded with light yet with a soft and pleasing effect upon the eye. In summer this color is suggestive of coolness and in winter may be warmed by using telling bits of color in hangings and rugs so that even then the grey green is most pleasing.





A Chinese wall-paper in an old New England dining-room



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Next let us suppose a broad hall which is to be done in white, for here the light is not so bright and a mahogany stair rail requires white as a proper setting. The white hall with a grey-green dining-room makes rather a pleasing combination. A living-room beyond the hall is done in French grey, two tones being used on the wall panels, thus breaking the monotony and adding a note of interest where the effect would otherwise be flat and dull. For a small den opening from the French grey living-room, white has been chosen. Here again the light is diffused and white adds a reflecting glow that is desirable.

Thus, while we have a combination of light colors, there is enough difference to vary the monotony so often attributed to an all-light or an all-white interior, and, at the same time, each individual room is in itself pleasing, and when we consider the rooms as an open vista the colors harmonize and the white room has its place without crowding out the other color effects. The foregoing suite of rooms, though imaginary, serves well enough to illustrate and suggest certain principles of color variety and combination.

A second floor may be treated in much the same way as the lower floor just discussed. Where a dead white is used downstairs let a cream tint be used above. The bedrooms may either be in white or in colors according to their

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exposure and the light they receive. In all cases the greatest care should be taken, for the best of paint is none too good. The choice of either a dead or cream white must depend on individual taste and the tones of the hangings and furniture in the rooms where it is to be used.

As stated before, at least three or four coats of paint should be used but, where circumstances permit, more coats should be applied up to six, eight or even ten. Satisfactory finish and durability will fully justify what may at first seem a needless expense and extravagance. An enamel or highly glossy finish is often delightful but a dull or semi-dull rubbed satin finish is worth considering with white paint and decidedly preferable for grey or any of the other colors.

We are so accustomed to restricting ourselves to white or grey in painting the interiors of our houses that we often quite overlook the possibility of using other colors to decorative advantage, thereby securing a welcome departure from stereotyped custom. We may, for example, use black, either dull or with an ebony finish given by much energetic rubbing, dark green, dark blue, Pompeian tan and even graining in some places is not to be despised.

Black relieved by gold lining may be very effective in a drawing-room, dining-room or several other places. Properly handled it is *not* a

## Papering and Painting Problems 15

depressing or gloomy color and it is capable of imparting a distinction that can rarely be achieved in any other way. The same may be said of dark green and dark blue as of black, especially if used on wainscot and given a lacquer finish in the manner of some of the lacquered rooms of the seventeenth and eighteenth centuries.

In some modern English houses where ceiling beams have been painted, a further embellishment has been added with good effect in the shape of daintily painted vines and flowers in a flowing pattern along the sides of the beams, such a pattern as may be seen on Bavarian peasant china or furniture. This scheme gives variety of color, lightens the ceiling and produces a highly decorative result. Though it is not susceptible of use in every place, and must be employed with discretion and restraint, it is, however, an available resource not to be neglected. In some instances a painted decoration, floral or geometrical, may be acceptably used on unpainted beams. This is often done with excellent results in Japanese decoration.

In dealing with the subject of paint, some attention must be devoted to considering floors where hardwood is out of the question or for some reason undesirable. One of the most serviceable floor colors is dark red brown as it har-

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monizes readily with other colors used in the room. It will, to be sure, show the dust, but then, when one thinks of it, this is really an advantage, for it makes thorough cleanliness imperative and is intolerant of housekeeping negligence which is always inexcusable. Grey, particularly green grey, is also an excellent floor color and can be used in cases where red brown will not answer.

Pumpkin yellow, the color used so often for deck paint, is also available in certain cases but should be used with the utmost caution. Its particular fitness is for lightening the heavy effect of dark rooms. Dark green, too, is sometimes used, but needs a bright room and light woodwork. White paint on floors is not, as some might suppose at first thought, an impracticable suggestion. It can be used suitably in a guest room, if that room is to be used only for guests, or in a drawing-room. It would not do for heavy wear but in the places mentioned it can impart a delightful air of freshness and lightness. Stencils of suitable pattern and not too elaborate may frequently be employed to advantage around the edge of a painted floor, and help to tie walls and floor together.

If woodwork and floors are to be kept looking their best they must be given proper care. Floors should be gone over every day or two.





The old French wall-paper of this room in the Dorothy Quincy house has figures of Cupid and Venus in blue, with garlands and festoons in reds and blues





## Papering and Painting Problems 17

Various kinds of floor polishes may be used but good results may be obtained by a soft mop with a drop or two of mixed beeswax and turpentine. Woodwork should be frequently wiped off with a damp cloth and in that way may always be kept looking fresh. The paint will last much longer under such treatment than if allowed to get dirty and then scrubbed vigorously.

After the painting has been done and a stamp of approval set upon the work, the next thing to be decided is the treatment of the walls in the various rooms. Before taking up the question of paper in detail, we must decide whether we wish to use paper at all or prefer to adorn the walls in some other way by the use of paint, hangings or panels of wood or stuff.

If walls are once painted it will be difficult ever to use paper on them.

Painted walls have this in their favor, that they can be kept cleaner than walls covered with paper. It is a mistake to paint a wall unless the plaster is in the very best condition and without any trace of cracks or even hair lines. If there are cracks or hair lines you may be sure that in time they will show through the paint, no matter how carefully it is put on or how many coats are given, and your wall will assume the appearance of a much detailed ordnance survey map with all the little streams and

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watercourses in the countryside marked distinctly upon it.

Don't attempt to paint fresh plaster in a newly built house or you will have only your pains for your trouble. New plaster almost invariably cracks somewhat while the house is settling and all the labor of painting would thereby be lost. If the walls are painted, plain colors may be used or stenciled designs of simple pattern applied. Stippling, too, is often pleasing.

Let us suppose, however, that we have decided upon paper as the most suitable covering, in the long run, for our particular needs. Next we must survey the various kinds of paper available and take sufficient account of their manifold variety if we would choose wisely and to the best advantage. In choosing paper we must have regard to many things over and above available varieties — we must think of price, quality, the general color scheme of the rooms to be papered, the sort of furniture to be used, the purpose of the room and, finally, its exposure and light. Not one of these items can we afford to neglect. If we do, it is sure to crop up sooner or later and cause us trouble.

First of all, we must be scrupulously careful to secure congruity and fitness by considering the purpose to which a room is to be put and then, in due order, reckoning the other factors that go to

## Papering and Painting Problems 19

make up a successful treatment. For instance, if a room is to be used as a living-room or library, especially if pictures are to be hung on the walls, it will be manifestly inappropriate to select a paper with a large insistent pattern of flowers, foliage or birds. The presence of the bold pattern will make the wall "uneasy" and destroy the restful quality of the whole room. The birds or flowers will crowd the pictures and distract attention from the books which ought to supply the dominant note in a room largely devoted to their accommodation. Then, again, it would be equally inappropriate and absurd to hang the walls of a nursery with paper covered with a rigidly formal mythologic design wrought in the French style of a century or more ago or with a dainty Adam pattern. In other words, in the selection of our wall papers, we must make the subject of the design fit the purpose of the room, and pick out such as will be suitable for the general uses of the rooms to be treated.

The next factor to be reckoned with, after congruity or fitness, in successful papering, is agreement and consistency with the general color scheme chosen. Suffice it to say that nothing will ruin the whole effect of a room quicker than a wall paper of ill-chosen color and pattern while, on the other hand, no one feature

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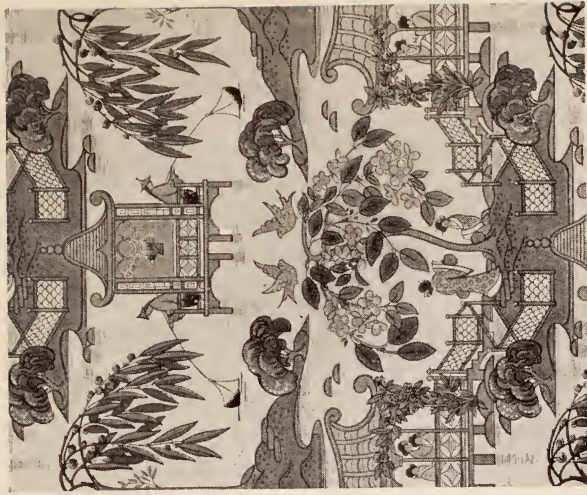
will conduce more to decorative harmony and felicity than a paper of suitable tone.

The walls of a room occupy a place quite analogous to the background of a picture. If the background of a picture is amiss in color it can readily be seen how serious the trouble is. Just so it is with the wall paper in room treatment.

Another consideration to be kept well to the fore in selecting wall paper, as noted before, is the kind of furniture that is to be used. This alone will decide a very important question — whether we are going to regard the walls as a background or whether we are going to treat them as a decoration in themselves. If pictures are to be dispensed with, and bric-a-brac and the smaller items of furnishing equipment to be employed only with the utmost restraint, then it is plainly appropriate if not, indeed, necessary to consider the walls as a decoration in themselves and treat them accordingly. If, on the other hand, pictures are to be used and a reasonable complement of ornaments, hangings and small furniture such as sconces, vases and candlesticks, then it is very clear that the walls must be kept in check. No middle ground between these two extremes of treatment will ever be quite as successful or satisfying as one or the other antipode of style.



Japanese grass cloth. This is a beautiful straw color, with two shades of blue upon it



A modern paper, with a design like the willow-pattern plates, but in several colors





## Papering and Painting Problems 21

As it is much more usual to follow the custom of regarding the wall as a background, although we often do it unwittingly and without taking trouble to analyze the situation, we shall consider that phase of the subject first. The treatment of backgrounds presents the difficulty of keeping them from becoming dull on the one side or restless on the other. Life or vitality and repose are equally essential. The background must give support and richness without being assertive.

It must always be kept in mind that "a wall is flat, solid and upright." If the wall is to be regarded as a background it must be treated as a flat surface and if it is to be consistently flat, all decorative patterns employed must be flat and not realistic or pictorial. There must be no embellishment with perspective and its different planes to destroy the flatness and weaken the solid effect. It naturally follows that any decorative patterns introduced must be conventionalized.

This is not as narrow a restriction as might at first appear but leaves a large liberty in choice and treatment of design and practically bars out only the "natural" modes of expression that are generally so offensive. As a very simple instance of what is meant, a conventional treatment of flat, unshaded roses would be quite permissi-

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ble while a design of "natural" roses with shading and obvious attempts at perspective would not.

At the other extreme we have the landscape papers of the eighteenth century which are distinctly pictorial and full of more or less successful attempts at perspective. Such papers are sufficient decorations in themselves and should be left in undisputed possession of the walls. Many of the old patterns are now being reproduced from the old blocks and some, considering all things, are reasonable in price. In artistic technique they range in excellence all the way from the old French papers with Classic cartoons by David and his contemporaries, through the forest, court, hunting and sea scenes to be found in the hallways and rooms of many ancient houses, down to the semi-Chinese treatments in which the element of perspective has approximated the Oriental idea and almost wholly disappeared. Indeed many of these last named papers are so "flat" and so closely approach conventionalized designs that they are not so exacting in the matter of draperies and ornaments as the purely pictorial papers.

Unless a whole volume were devoted to the subject of papers alone it would be impossible to do more than indicate the possibilities open to the amateur or professional decorator. We must,



## Papering and Painting Problems 23

therefore, be content, in the present instance, with stating briefly the wall paper resources that may advantageously be employed under ordinary circumstances, at the same time setting forth several guiding principles.

In addition to the landscape or scenic papers just noticed, nearly all of which are considerably more expensive than other papers, there is a vast array of the ordinary run of papers both plain and figured to be found in any wallpaper shop at prices ranging from twelve or fifteen cents a roll to more than a dollar. Many of them are excellent in color and design and a discriminating purchaser with good taste can almost always find something to answer the purpose at a moderate cost.

The main thing is to form a very definite idea beforehand of just what is wanted and, at the same time, to keep clearly in mind the principles that ought to govern selection.

Besides these more usual papers of commerce there are several varieties of wall coverings to which attention should be especially directed. For one, there is Japanese grass cloth to be had in various tones. It is both durable and makes a splendid neutral background against which almost anything will look well. Used by itself its decorative value is considerable. There is a paper imitation of grass cloth — much cheaper, of

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course — obtainable in various colors and either plain or figured. Its effect is excellent.

Japanese gold and silver papers, plain or figured in delicate white or black conventional patterns, offer great decorative possibilities and are not wildly expensive. Sometimes an excellent result may be obtained with these papers by covering them with the thinnest of rice paper. Other plain gold and silver papers come in small oblong sheets and can often be used to good purpose as a wall covering. After drying it is an excellent plan to give them a coat of varnish or shellac. This mellows the tone, preserves them and gives a smooth, easily cleaned surface.

Oatmeal, eggshell and also a number of the felt papers are worthy of special commendation. To some it may seem strange to suggest butcher's brown wrapping paper and other sorts of wrapping paper as wall coverings, but decorators not infrequently use them with happy effect. Many of these coarse papers are of delightfully mellow color and, besides that, they are extremely cheap. Over and above the wall coverings here noted, individual ingenuity will suggest others from time to time to meet special needs.

If one were asked to make a general recommendation for papering one would unhesitatingly choose simple, quiet papers, preferably

## Papering and Painting Problems 25

quite plain. Of course there are numerous instances in which figured papers and even boldly figured papers are desirable.

One of the most important things to aim at in papering a house is unity. Sometimes the effect of a whole house, or at least a whole floor, papered in one paper is particularly good. It is a recognition of the principle that the house should be considered as a whole and not as an aggregation of individual rooms, each one of which is to be treated differently like so many samples of styles in a department store.

*unity  
Contrast*

By using one paper the relationship of one room to another is honored, the paper is kept from obtruding itself upon one's consciousness — this is an extremely important thing — the apparent size of the house is increased and withal a quiet dignity is attained.

Contrasts — and contrasts are most desirable and necessary to successful furnishing — can be gained in many other ways, by the hangings or a particularly fine vase here or there, for instance. Another reason for recommending plain rather than figured paper for general use is that in most cases we wish to increase the apparent size of our rooms. Plain paper will have this effect while figured paper, especially paper with a large pattern, tends to reduce the apparent size. Other things being equal, plain walls apparently

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recede while patterns bring the walls closer together.

Of course there are hundreds of cases where it would be neither expedient nor desirable to paper all the rooms on a floor alike but it is always possible to maintain a judicious harmony between the colors used.

In closing let us give one extremely practical and important piece of advice which no one can afford to disregard. Have your walls thoroughly scraped so that no old paper remains on, then have them thoroughly sized. Lastly, even though you are having the cheapest butcher's paper put on the walls, employ the best paper hanger you can get to do the work. It is far better to have cheap paper well put on than expensive paper indifferently hung. Unless paper is properly put on it is apt in a short time to crack and pull away in the corners, show seams and bulges and otherwise betray the incompetent mechanic to the great annoyance of the owner when it is too late to remedy the trouble except by having the work all done over again.

### III

#### DECORATIVE TEXTURES, HANGINGS AND COLOR COMBINATION

**N**EXT in order after papering, painting, the balancing of light and the adjustment of room heights will naturally come, in logical sequence, the determination of suitable hangings and various textures that are to be used in the room. These, along with the painting and paper, will be the main factors in giving the room or house its proper color tone and character as the furniture, in that respect, is a subsidiary consideration, except in regard to the color of its upholstery, a matter readily adjustable to circumstances. Therefore it is most important, after viewing the resources and possibilities in hangings, to consider the principles of color combination that we may secure pleasing effects, preserving the harmony between the walls and hangings. The importance of doing this cannot be overrated and disregard may lead, and often does, to the most disastrous and disappointing consequences.

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### TEXTURES SUITABLE FOR VARIOUS PURPOSES OF INTERIOR DECORATION.

#### *Hangings for Windows, Doors and Valances.*

Velours — silk	Rep — silk
cotton	cotton
stamped	Pongee
Plush — cut	India Silk
uncut	Crepe
Corduroy	Shantung
Velvet	Cretonne
Tapestry	Printed Linen
Damask — silk	Chintz — domestic
satin	imported
cotton	Denim
Brocade	Russian Crash
Corded Silk	Monk's Cloth
Poplin	Burlap

Velours are especially suitable for portières and inside window hangings on account of their weight which makes them hang well either draped back or hanging straight. They can be had at varying prices but even the least expensive cotton velours are effective. They are durable and in case of fading can easily be dyed.

For window hangings they should be faced, for portières they may be either faced or made of double thickness in two colors to match the

schemes of the rooms from which they are seen. The same may be said of plush, velvet, tapestry and corduroy. The last named is particularly durable.

Damask, brocade, corded silk and poplin are generally lined to give them body and sometimes interlined. Damasks and brocades, because of their surface, are better hung in rooms that are not subjected to constant use. Cotton and silk reps will be treated in the same way as the foregoing in regard to lining.

Pongee, India silk, crepe and Shantung are too flimsy for portières. They are, however, charming for window hangings and are often effectively employed for sash curtains. They can be washed, do not require expert laundering skill and can be readily done up at home. The knotted texture of Shantung is particularly decorative. Of course no lining is used with these materials. They come in particularly attractive colours and the light filtering through the interstices is pleasantly subdued.

If cretonne, printed linen or chintz are used for window hangings, they must be lined for in many cases the back surface is not pleasant to look at from outside and the light shining through weakens the effect of the pattern inside. If used for portières they are lined or else double faced.



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Denim, Russian crash, monks' cloth and bur-lap are not lined. Russian crash and monks' cloth deserve special consideration for they are very inexpensive and, at the same time, highly effective. Both textures are oftentimes enriched with needlework and are then doubly attractive for their neutral tint serves as an excellent background for any colors used.

### *For Upholstery and Slip Covers.*

Velours	Cretonne
Plush	Printed Linen
Corduroy	Chintz
Velvet	Denim
Tapestry	Linen
Damask	Haircloth — plain
Brocade	stamped
Corded Silk	Needlework
Poplin	Leather — stamped
Corduroy	plain
Rep	

Velours, plush, corduroy, velvet and tapestry are particularly suitable for pieces of furniture of heavy lines that are covered all over and also when tufting is to be used. Corduroy is especially commendable because of its excellent wearing qualities. Velours, both cut and un-cut, and tapestry come next in point of durability.



Damasks, brocades, corded silks and poplins are suitable for furniture of lighter contour, such as was used in the times of the French Louis's.

Cretonne, printed and plain linen and chintz are for use over any kind of furniture as slip covers. They may also be used for permanent upholstery in bedrooms and informal living-rooms. In English homes they are extensively employed in many capacities. Their bright coloring and agreeable, flowing pattern commend them for use in country houses or summer homes where they invariably produce an agreeable effect.

Haircloth, owing to childish memories of bristly, scratchy sofa and chair seats is perhaps in bad odor with many of the present generation. Its revival, however, in various colors, plain and figured, supplies a good additional resource and lends a touch of old time formality and simplicity. Well made haircloth is almost indestructible and does not get "Gengulphusy," that is, does not roughen and develop spiky points that pierce the anatomy like the cushion stuffed with St. Gengulphus's beard in the Ingoldsby Legend, unless subjected to the severest and most careless usage.

The fashion is again coming in to cover furniture with needlework wrought in the manner

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of the late seventeenth and early eighteenth century settee covers. This mode of covering is durable, has the element of personal interest and association and, if the design is carefully chosen, has great decorative value.

Leather, particularly adapted to library furniture and dining-room chairs, needs no commendation. It is only necessary to add that it may be obtained in various colors that will add much to decorative interest. Some of the substitutes are inexpensive and reasonably serviceable.

### *For Window Shades.*

Window shades, besides being made of coated muslin and Holland linen, plain or striped, may be made of glazed chintz, the figure forming a decorative feature both from within and without. Care must be taken to select a chintz in which the printing of the figure is accurate. Such shades are particularly suitable for dark rooms as their color contributes a pleasant spot of brightness.

### *Pattern.*

For window and door hangings, it is advisable to have plain material, especially if there is any kind of pattern or decoration on the walls. If the walls are perfectly plain, however, it is

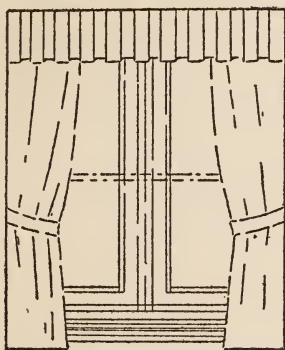


A landscape paper that needs no pictures



often desirable to introduce hangings with a pattern by way of contrast to break the monotony. If the room is large and the ceiling high, the hangings can stand a large bold pattern, if desired; otherwise, a smaller figure is preferable.

It is unwise to select upholstery goods with a large or conspicuous pattern; it will detract from the contour of the furniture and clash with



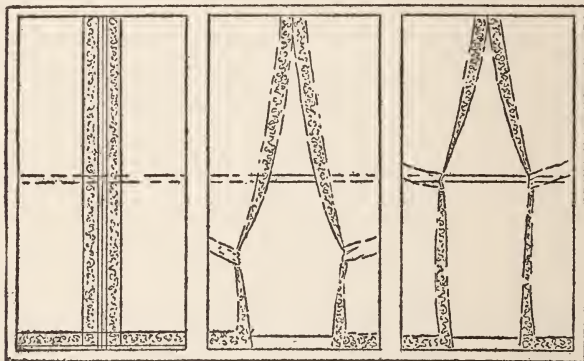
Draping of window hangings and valance.

the other furnishings of the room. Of course in the case of cretonne, chintzes and printed linens, whether used for slip or permanent covers, a large, bold pattern is admissible and really forms one of the recognized decorative features of the room. An informal living-room or a bedroom will stand these large patterns better than a room of more formal character.

If textures are used for wall panels it is much

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better they should be quite plain as suitable designs for their purpose are found only in the most expensive goods, except in the case of certain cretonnes, printed linens and chintzes.



Method of arranging curtains.

### *Curtain Goods.*

Curtain goods such as scrim, swiss, net, crash, pongee and bookbinders' linen, have no perceptible pattern. India silks, of course, often come with patterns, but it is much better to use perfectly plain silk for curtains. A pattern is apt to be both uneasy and gingerbreadly.

### COLOR AND COLOR COMBINATION.

There is no more important factor in furnishing than color. At the same time, there is no subject that it is more difficult to treat in a con-

crete, systematic way, because of the multitudinous color gradations by which we are confronted and innumerable variations each one of which, merely by an almost infinitesimal change, is capable of ruining a whole color scheme and setting everything a-jangling. Everything is relative and there are as many possibilities for success or failure in the choice and combination of colors as there are individual cases to deal with.

Quite by itself, color has a very considerable furnishing value. It can increase or decrease the apparent size of a room. It can produce variety or monotony. It can make all the movables look well and draw them into an harmonious whole or it can give them such an ill aspect and so break up the repose of a room that the eye is offended and distressed. In fact its possibilities are almost limitless.

Naturally, it is a most important thing to get the right color in the right place, or, if more than one color or tone is used, to get the right combination. Furthermore, even though combinations may be right, it is still further imperatively necessary to get and keep the right proportions.

Exposure and the consequent quality and quantity of light entering a room must largely determine the choice of color for that room, for



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the amount or volume and the kind of light entering have a definite relation to color. Indeed, to be wholly successful, the choice of color must be guided by the conditions of light. For instance, in a room with a cold, northern light, other considerations being favorable, warm coloring may be used with propriety, while in a room with a warm southern exposure and flooding sunlight, we naturally expect to use cool colorings. The exact meanings of the terms *warm* and *cool colors* will be explained in a subsequent paragraph.

Without taking time or space to go into a discussion of the psychological effects of color, we must note that the perception of "color is an internal sensation, originating in the excitation of the optic nerve by a wave action which we call light," and that some colors are restless and stimulating, while others are reposeful and soothing and the character of our rooms—incidentally our mental condition—will be affected one way or the other, just as one sort or the other predominates. For example, red is restless because it excites and stimulates the nerves of the eye, while green, on the other hand, is restful because it soothes and quiets the eye nerves. Besides the few considerations just noted, there are many others, but enough, probably, has been said to make quite evident the vast



importance of color in all our furnishing calculations.

Owing to the relativity of color combination and the resulting difficulty of drawing any hard and fast lines for guidance, which must inevitably fail of their purpose, the most that can be done is to state a few general principles and rely upon the judgment and sagacity of the reader to apply them to the best advantage. At the risk, therefore, of being a trifle tedious and dry, we shall ask the reader to follow through a small list of definitions and a statement of principles which we shall make as brief as possible.

To begin with, there are three colors — red, blue and yellow — which are called *primary*, *first*, or *foundation* colors and are so named because they are the *standard* or component colors into which the rays of sunlight may be decomposed or separated by means of a prism. From these primary colors all others, by varied combinations in the proper proportions, may be derived. It should be observed, however, that “in practical demonstrations the study of color will be confusing unless it is understood at the outset that pure prismatic colors can seldom be found in manufactured pigments, hence any demonstration of theory of color composition is usually unsatisfactory.” The chief value, there-

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fore, so far as this chapter is concerned, in noting the fundamental relations of colors to each other, is not experimental, but theoretical and lies in the insight it is intended to afford into the tonal effects to be gained in regulating and

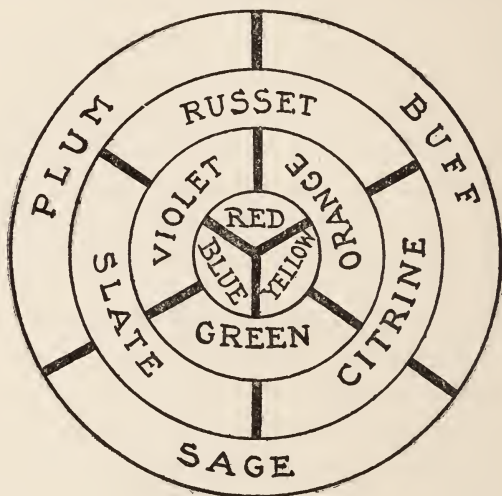


Diagram I.

combining papers, paints and fabrics and in helping to visualize in advance the effects that such and such combinations and proportions of color will produce.

Colors may be classified as *primary*, *secondary*, *tertiary* and *quarternary*. Secondary colors are produced by the equal combination of two primaries. Tertiary colors are produced by the

equal combination of two secondaries. Quarternary colors are produced by the equal combination of two tertiaries. Sundry varieties and gradations of hue may be produced by observing the relations indicated in the diagram on page 38. The *primary* colors, as stated before, are *red*, *blue* and *yellow*. The *secondary* colors, derived from combinations of the primaries, are *green*, *orange* and *violet*. The system of combination may be stated thus:

Red and Blue = Violet

Red and Yellow = Orange

Blue and Yellow = Green

It will thus be seen that there are three secondary colors, to wit: *green*, *orange* and *violet*, as just stated. By making the two component factors of a derivative color unequal, we may secure an endless variety of color gradations. When the proportion of red predominates in a combination with blue, we speak of the resultant secondary color as a *reddish violet*. When blue predominates in the same combination, the resultant color is a *bluish violet*. So also, if the blue element is predominant in the composition of green, we get a *blue green*. Likewise, if yellow is stronger, we have *yellowish green*. Orange, it must be remembered, may be either *yellowish* or *reddish*.

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The three *tertiary* colors, *slate*, *citrine* and *russet* are produced as follows:—

Violet and Green = Slate  
Green and Orange = Citrine  
Orange and Violet = Russet

The three *quarternary* colors, *plum*, *sage* and *buff*, are derived thus:—

Russet and Slate = Plum  
Slate and Citrine = Sage  
Citrine and Russet = Buff

The accompanying diagram on page 38, showing the four classes of color relations indicated by concentric circles, will make the whole matter clear at a glance. At the hazard of wearisome reiteration, let us once more state that all hues, other than those specifically named above, are obtained by combinations of which the principles are indicated in the several accompanying diagrams.

A complementary color is the secondary color formed by the combination of the other two primary colors. Thus, for instance, *green* is the complement of *red* because green is composed of *blue* and *yellow*, the two other primary colors; *violet* is the complement of *yellow* because violet is composed of *red* and *blue*, the two remaining



Inexpensive textures for window hangings and slip-covers have here been effectively employed





primaries; *orange* is the complement of *blue* because *red* and *yellow* are its chromatic factors.

Having classified colors, we come next to the question of color harmony and upon the principles of color harmony successful color combina-

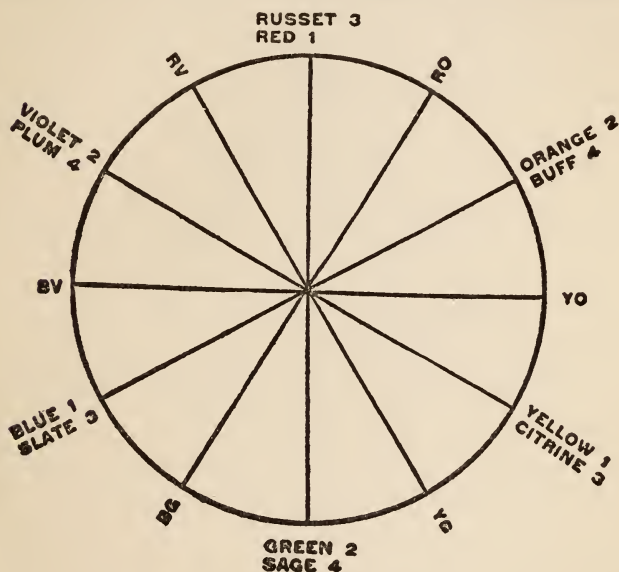


Diagram II.

tion or composition depends. "In music it is an established fact that certain notes used in a pleasing combination produce sounds we call harmonious. The moment that more than one note is struck, there is danger of discord, and when ten notes resound to the touch of the



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player, they must be the right notes or they jar upon the sensibilities. In the use of color the same immutable law applies."

In dealing with color harmony we have *harmony by analogy* and *harmony by contrast*. "The harmony of analogy consists of the har-

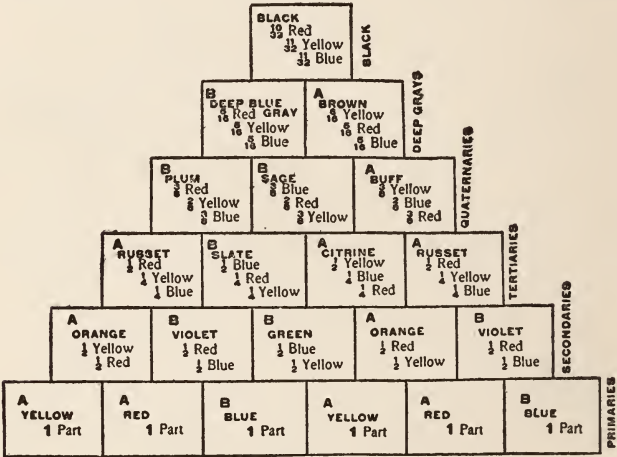


Diagram III.

mony of related colors or tones of one color. The harmony of contrast consists of colors in no way related." As an example of harmony of analogy red and orange might be mentioned because red enters into the composition of orange. On the other hand, red and green would afford an example of the harmony of contrast because the two have nothing in common, green being a

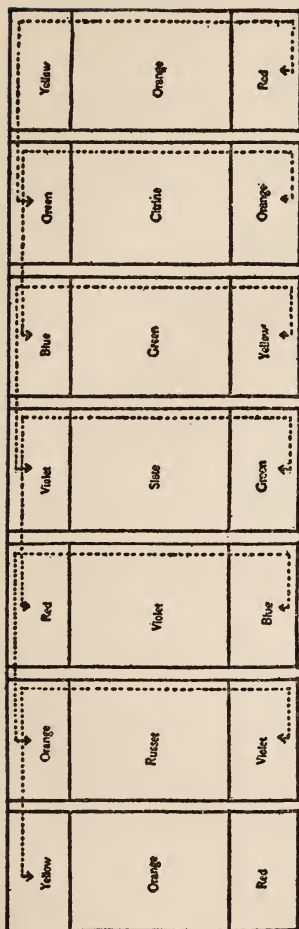


Diagram IV.

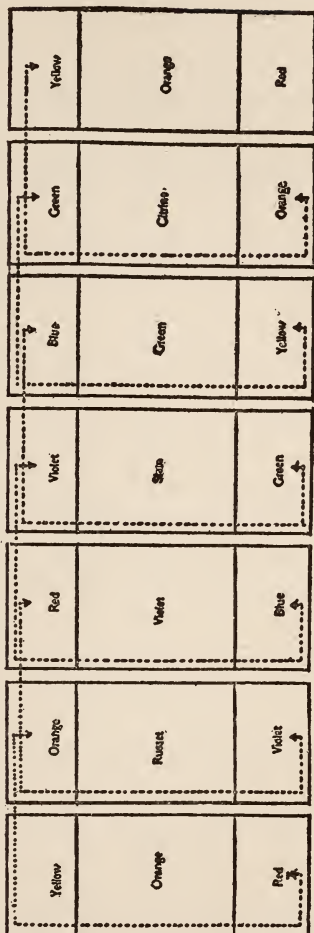


Diagram V.

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secondary color composed of blue and yellow, the two other primaries besides red.

In the diagram on page 42 are shown by groupings the harmonies of analogy or related colors and also the harmonies of contrast. "By moving on the board one color on one line to another color upon another line, like the moving of a knight in a game of chess, and confining the moves always to adjoining lines, like yellow to violet, violet to citrine, citrine to plum, plum to brown," the working of this system may be seen.

Direct contrasts may be clearly explained diagrammatically by the circular figure on page 41, which is, after all, but another form of the first color diagram on page 38 carried out to a logical conclusion. "Absolute contrast is where two colors have nothing in common." A harmony of contrast involves using a primary color with its complementary, or one color in conjunction with another in no way related. Harmony of absolute contrast "can occur only in the pure primary colors juxtaposed to the pure secondary colors, for in no case does the color formed by the combination of two primaries have anything in common with the third primary, while a tertiary composed of two secondaries invariably has qualities possessed by the third secondary."

We come next to consider proportion in the combination of colors. "In the use of one color with another of contrasting character the question frequently arises, 'What proportion of each should be used to obtain the best effect?'" A safe guide for securing a well balanced proportion of colors, arranged according to the harmony

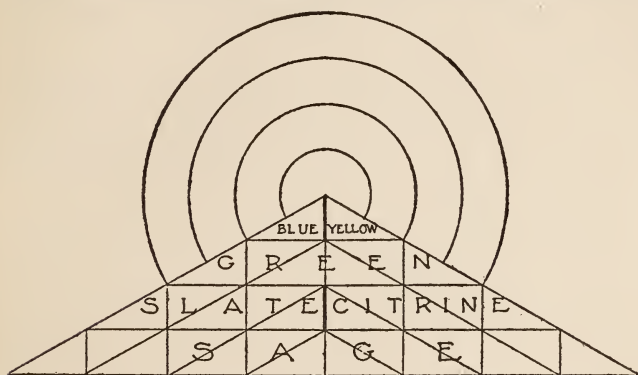


Diagram VI.

of analogy, may be devised by straightening out a third of the diagram shown on page 38 and projecting it in the form of a number of superimposed right angled triangles as in the figure on this page. Here it will be seen, supposing that the prevailing note in a room on side-wall or floor is sage, that sage nominally should make up  $1\frac{1}{2}$  of the whole composition, slate and citrine  $\frac{5}{32}$  each, green  $\frac{6}{32}$  and blue and yellow each

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$\frac{1}{32}$ . For a properly proportioned harmony of analogy, the colors indicated should be used in the qualities just indicated. In other words, if sage preponderates in the scheme of a room, citrine and slate should each cover nearly one-sixth of the color surface, green about one-fifth and blue and yellow about one-thirty-second each, applied in bold relieving dashes here and there.

Individual ingenuity, of course, will contrive a variety of ways in which these colors can be combined and diversified without disturbing their proportional balance.

In every room "there must be a prevailing or dominant color and other colors used must be kept proportionally in balance and employed to secure pleasant contrast or emphasis. A room without a dominant color would have just about as much repose and grace of aspect as the parti-hued harlequin suit of a jester.

Before going further it will be necessary to give one or two more definitions so that the use of certain terms for the sake of brevity may be quite intelligible. An *advancing* color is one that "contains *red* or *yellow* in the ascendancy." A *receding* color is one that contains *blue* in the ascendancy. "Any color or hue possesses advancing or receding qualities according to the ascendancy" of *red* and *yellow*, on the one hand,

or *blue*, on the other, "in its composition." The *advancing* colors are usually regarded as *warm* colors, while the *receding* colors are classed as *cool*. A *neutral* color, as the name indicates, is a color that is neither *advancing* nor *receding*; in other words, it is a composite color in which the *advancing* and *receding* elements are evenly balanced. "Green in its purity, being half yellow and half blue, is almost neutral. In the same way violet, being made up of half red and half blue, is theoretically neutral, although the blue tone is usually more predominant and makes the color recede."

Neutral colors are frequently of a dull character, such as some of the greys and drabs. One of the most valuable qualities of neutral colors is that other colors may be placed in immediate juxtaposition without creating a jarring or clashing effect. It should be remembered, however, that some colors that are not to be classed as neutral have certain neutral qualities, such as coral red, for example. This fact explains some of the peculiarities of the charm of a great deal of daring Oriental coloring. Then, again, it must be borne in mind that some quiet and unobtrusive colors that one might, without thinking, class as neutral are really not so at all. Russet, for example, is an advancing color because the preponderance of red and orange in

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its composition far outweighs the blue in its violet ingredient. Green in the shades approaching yellow is advancing and so is citrine because of its preponderance of yellow and orange, while slate and sage are receding owing to the preponderance of blue they contain. All this only goes to show how exceedingly careful one must be in choosing and combining colors.

Black placed by the side of a color lessens that color or lowers its tone. If red, for instance, is darkened by placing black next it and thereby removed to another scale, it can harmonize with its complement by contrast only by adding the same amount of black to the green. Black may always be used to advantage with luminous or advancing colors. It adds a note alike of refinement and emphasis. It is not well, however, to use black with two colors one of which is luminous or advancing and the other sombre or receding.

White, on the other hand, goes perfectly well with one luminous and one sombre color. White placed beside a color heightens and intensifies the tone of that color. It is worth remembering, too, that white woodwork gives greater light and size to a room where it is used.

Grey, in its effects, is to be considered a medium between black and white. "While it renders an adjacent color less brilliant, it takes



to itself at the same time a tint that is a complement of that adjacent color. In other words, grey by the side of green appears faintly pinkish" and grey by the side of yellow would show a violet tinge. "Tones of grey with soft colorings are always safe."

In devising color schemes, one may oftentimes profitably look to nature for suggestions for the color harmonies. In following the harmonies and color proportions in flowers one may be sure of not going astray.

Luminous, advancing or warm colors are assertive and at times obtrusive and even oppressive and make a small room look smaller. In small rooms, therefore, harmonies of contrast are inadvisable because contrasts necessarily involve advancing colors. It is only large and well-proportioned rooms that can stand the diminishing effects of contrast.

Small rooms and narrow rooms should be done in harmonies of analogy or related colors of light tone and receding character. While in a poorly lighted large room it is quite proper to use masses of luminous colors to supply the deficiency of light, in a poorly lighted small room it is wrong to do so. In such cases use light tones of receding colors — soft greys, greens or blues, for example — which both give additional size and afford the necessary brightness. While

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at times there may be a temptation to employ warm colors in a small room with a northern exposure, it is far better to use a light hued receding color, notably a soft blue-grey or green-grey, and trust to occasional dashes of isolated bright color to impart the desired warmth. Remember, too, that plain walls of one tone will help the size of the room. In sunny rooms, whether large or small, one usually prefers to use cool colors. Should the use of such colors make the room appear too large — a thing that rarely happens — the trouble may easily be remedied by some of the devices referred to in other chapters.

The foregoing section regarding the principles and use of color cannot be considered by any means an exhaustive treatment of the subject. It is merely a concise statement of facts along with a few practical hints for the guidance of readers in planning their home decorations. Should any one feel disposed to pursue the study of color further, a most valuable and logical exposition of the whole field will be found in the source from which a great portion of the color section of this chapter has been drawn, for which specific acknowledgment has been made in the Foreword.

## IV

### NONDESCRIPT FURNITURE AND THE PERIOD STYLES

**H**IBERNIANISMS may be illogical but they are usually apt. They often hit the nail fairly and squarely on the head and say in a brief, paradoxical way exactly what we mean when otherwise much roundabout, prosy verbiage would be needed. It may, perhaps, seem a contradiction in terms to speak of describing the nondescript but when it is seen how the term "nondescript" is employed in the present instance, the seeming difficulty of description vanishes.

As applied to furniture, the classification "nondescript" may be said to include all types, at least all comparatively modern types, not embraced in the various kinds of "period" furniture, that is to say, Chippendale, Hepplewhite, Sheraton, Adam or the like. The several sorts set in this miscellaneous category are, in themselves, readily susceptible of description but the sum total of the many kinds that belong to no

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particular "period," and of some kinds that do, is indeed nondescript.

The term "nondescript" may also be applied to a medley of pieces each of which belongs to a different style or period. Let it be distinctly understood that the word "nondescript" as used here is in no sense a term of reproach; it is merely an extremely comprehensive term of convenience.

Nondescript furniture, like anything else, may be good, bad or indifferent. Some kinds of it are to be shunned as we should the plague, varieties whose designs originated in either a disordered or a hopelessly vulgar brain — tables afflicted with fluted elephantiasis, chairs with spavined legs, settees with curvature of the spine, all of them conspiring with their contortions and distortions to hurt the body and offend the eye. There is no repose nor dignity in them and of course no beauty. They are incarnations of criminal ugliness. Then there are the awful padded things with swelled leather backs and stationary rockers that one sometimes finds in "libraries" where the centre table of quartered and highly varnished oak is adorned with little red or green leather mats and brass ash trays, and the bookcases, likewise of quartered oak, have standard sets of books, that their owners never read, securely imprisoned behind glass

doors. So much, then, for the "dreadfuls" of nondescript furniture.

On the other hand, there is a great deal of "nondescript" furniture that is most excellent and well worth using and it is our business here to note the places in which it is likely or proper to be used and to see how it may be turned to the best account. Its use and arrangement afford great scope for the play of good taste and originality. After all, there is something peculiarly cosmopolitan and catholic about the really good nondescript furniture that seems to accord with the character of the nineteenth and twentieth centuries.

There is hardly a house where a collection of furniture more or less "nondescript" does not have to be reckoned with and disposed to such advantage as circumstances permit. Most houses are full of it and its proper arrangement constitutes one of the chief problems for the interior decorator. Oftentimes, by inheritance or what not, people have come by a large quantity of such furniture that is of material too good and intrinsic excellence too great to sacrifice and which it would be positively wrong and prodigal to waste.

The two problems, then, proposed are first its re-arrangement in the manner most suitable to its setting and, second, the judicious purchase of

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any more that may be needed to go with it. This chapter is written largely, however, for the behoof of those that are furnishing a house anew and find it not convenient because of expense or inexpedient for some other reason to equip their establishment with "period" furniture either original or replica. Perhaps the house itself may be of a type that would not stand such furnishing for there is such a thing, be it remembered, as making an indifferent house look vastly worse by unsuitable furniture that, in itself, may be in the best of taste.

On the score of expense it is to be noted that really good nondescript furniture may be had at a much lower figure than even passable reproductions of period furniture. It need scarcely be added that it is infinitely better to have the former good than the latter ill made, wrongly shaped and altogether devoid of the subtle grace of line for which the old pieces are distinguished, brumagem in quality with cheap wood stained to simulate something it is not — chairs and tables, for instance, of the pinchbeck Chippendale variety, department-store Sheraton and Heaven-only-knows-what Adam or Louis Quinze.

If one has an unquenchable yearning for period furniture it is always a comfort to remember that good pieces, old or reproduced, can be acquired gradually from time to time to replace





An attractive living-room furnished entirely in a "nondescript" or "no-period" style





other things that may be less desirable. Besides the foregoing consideration for lovers of the antique, this discussion is also meant for those that have no inclination toward the period styles and yet may be by way of looking for suggestions in other fields.

Let all such beware of trying to give a room a homelike appearance, an aspect of up-to-date, comfortable informality, by making it, as they so often do, an "omnium gatherum" into which they crowd a hotch-potch of everything they happen to lay their hands on. In the selection and arrangement of nondescript furniture an almost unbounded range of possibilities is opened up for the display of sound taste and good judgment.

Its disposal is not to be entered upon lightly with a notion that it is a casual, trifling thing of easy accomplishment. Its successful treatment exacts even more care, thought and watchfulness of detail than the ordering of rooms where one style reigns supreme. A partial list of the kinds of nondescript furniture most frequently met with and a few pertinent remarks about them may prove helpful to those seeking a solution of difficulties.

There is, to begin with, the sort made of walnut, rosewood or other dark woods, much upholstered either in leather or stuff, comfortable

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to sit in and often with distinctly good lines. Chairs and sofas of this genus are sometimes very attractive. Mirrors, tables and bookcases in this style, if not overwrought and their embellishment confined mostly to simple moldings, may be good, the merit of the wood itself helping to atone for any lack of grace in form. Sideboards and cabinets to match, however, are apt to be quite "impossible."

This variety is to be found in abundance and great discrimination is needed in purchasing. It is a good rule to insist on the utmost simplicity and avoid all attempts at anything ornate. No general idea of the cost of this furniture can be given except to say that it is apt to be expensive, the price depending entirely on the character and amount of the upholstery, the kind of wood used and the excellence of the workmanship.

Then there is the wicker or woven furniture made of willow osiers, reeds and rattan. The willow or wickerware — and it is to the willowware only that the name "wicker" is properly applied — began to be imported from Madeira about fifty years ago. Now, however, the chairs and other articles woven in America are stronger than their prototypes and may be had in a great diversity of patterns including the original styles and also some really admirable adaptations.

The prices for good willow chairs range from \$3.50 to \$18.00 or \$20.00, according to size and pattern. The chairs with pockets in the arms for magazines or fancy-work cost from \$10.00 to \$25.00. The simpler the weave and shape the less expensive they are and here again the best taste will favor simplicity. Willow chairs and the flowered chintzes and cretonnes, available in such ample assortment, seem especially suited to each other and both possess the virtue of adaptability. A well designed and properly cushioned willow chair will look well in almost any company and is particularly suitable for living-room or library. Although the natural color of the osiers is pleasing, willow ware may be painted to make it harmonize with any color scheme desired. So many articles from chairs to lamps are now made in willow that it is possible to furnish a whole room with it and such treatment is often highly satisfactory.

Another variety of woven ware that comes from China, made of rattan, is known as "Canton" furniture and consists mostly of chairs and settees. The "hour-glass" or "mandarin" chairs of this ware are of exceptionally pleasing shape and can be satisfactorily used in almost any place, whether indoors or out, as they harmonize readily with pretty much any aggregation of furniture. They can be found at nearly

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every shop that deals in Eastern wares, as well as in some other places, and range in price from \$5.00 to \$7.50 according to size. Occasionally chairs of this sort may be picked up for as little as \$3.50.

The claims of cane-seated and cane-backed chairs and settees should not be overlooked. They can often be found with wooden frames of Spanish or French pattern, "neutral patterns" one might call them inasmuch as they can generally be put with other types of furniture with good effect. They are more expensive than the willow or rattan ware and vary in price according to the material and elaboration of the work on the frames.

Next we must take note of "wooden" furniture, that is to say, Windsor chairs and settees with their charming backs and arms of slender spindles, humbler chairs and tables of less pretense but good, bold lines, the product of Colonial carpenter shops, besides cupboards and chests, some of which lend themselves admirably to painted decoration after the manner of Biedermeier, the Bavarian peasants or the Colonial decorators who adorned them with quaint, stiff little baskets of fruits and sprays of flowers done either in black or in vivid colors. Many of these forms possess a distinctive robust comeliness of their own while some of the Windsor "family"

have a certain patrician grace that entitles them to special consideration.

As to chests, it is worth remarking that they might advantageously be used in furnishing far more than they are. Then, too, there are the old ladder-back applewood chairs with rush-bottomed seats and heavily turned legs and rungs or stretchers. Other rush-bottomed species likewise, including the American "Empire" things, are to be counted in the enumeration. By several makers all this old "wooden" furniture is now being carefully reproduced in hickory and other hard woods from reliable models and may be secured either unpainted, so that the purchaser can have it decorated to suit his fancy, or painted black, bottle green, French grey or any of the other colors specially favored in Colonial times.

Chairs of estimable design and honest workmanship can be got from \$5.00 up. While one might naturally hesitate to fill a whole room with articles of this type, the possibilities are too great to be disregarded. With judgment these "wooden" allies of the decorator may be made to render yeoman service.

Mission furniture is too ubiquitous to be in any danger of falling into oblivion. With its angularity and chunkiness it marks a natural revulsion from the fantastic excesses of the mid-

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Victorian cabinet-maker. Why we should adopt a rude, exotic style when we already have other and far better native things in the "wooden" genus just previously referred to it is hard to see. The Mission crudities savor dangerously of the burlap architecture that seeks originality through "gobby" effects. There are places, however, where it is undoubtedly in keeping and may be used to good purpose and it must assuredly be reckoned one of the available "nondescript" resources. It possesses the merit of being inexpensive.

Associated in many people's minds with Mission furniture are the craftsman productions, possibly because of the "Will Bradley" shapes they so often assume. They frequently run into mediæval and semi-ecclesiastical patterns, too. Craftsman-made furniture, however, is not wedded to any one style but is capable of wide variation. Of course it is likely to be expensive but the "game is worth the candle." A thoroughly well made piece of good design is always a pleasure and preferable to, as well as more economical than, three or four inferior pieces. There is no branch of furniture-making in which the art of the craftsman may not be profitably called upon.

In the realm of built-in furniture a whole world of resources is opened to us. The articles



that most readily suggest themselves, perhaps, are bookcases, cupboards, chests, drawers and settles but there is large scope for ingenuity of contrivance in other directions. Built-in furniture can invariably be made in keeping with the other appointments of a room. It can be either severely plain or ornate. Good proportions and pleasing moldings may accomplish wellnigh anything. The plainer it is, though, the better it is likely to be. The color it is painted or stained and the hardware used on it also count for much. Furthermore it is not expensive. For the outlay involved no kind of furnishing will yield larger or more satisfactory results. Under intelligent direction from the amateur decorator a capable carpenter can soon make what is required. The bill for the carpenter's time and the comparatively trifling cost of materials are the only items to be reckoned if one undertakes to do the painting themselves which is not seldom a wise plan to pursue. Time and again some of the best and most artistic results are achieved with this built-in, one might really say home-made, furniture. A fuller consideration of it will occur in a subsequent chapter.

From this partial list of available "nondescript" styles it may be seen that the field is by no means barren of resources. Other "nondescript" varieties less generally known, it is true,

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but not less attractive, might be added to the tale already enumerated, but it will, perhaps, be more to the point to mention a few instances of the successful combination of articles of miscellaneous pattern.

One drawing-room contained a number of heavily upholstered chairs of modern make covered with slips of bold-figured cretonne of Chinese design in which the prevailing tone was mauve. A deep-cushioned settee with straight back and sides was covered with the same goods; a large armchair was covered with mauve velours. Besides these there were a satinwood Adam table, a small mahogany table with block feet and saltire stretchers between the legs, a round-arched Dutch cabinet of Spanish walnut with glass doors and sides, a set of teapots, a small Jacobean secretary, a cane-seated and cane-backed painted and gilt Adam armchair with a settee to match and a grand piano — surely a sufficiently varied assortment.

The walls were a neutral grey and utterly devoid of adornment save a beautiful old Dutch mirror with carved gilt frame, a remarkable Chinese painting on glass and, at the end of the room opposite the fireplace, a Japanese screen fastened to the wall in the manner of a tapestry. The carpet was a solid deep mauve and at the three French windows opening on the terrace

were curtains of mauve crêpe de chine. None of the mauves matched but all harmonized and presented an indescribable sense of unity. All these diverse objects were marshalled with consummate good taste and breathed a mingled atmosphere of dignified repose and admirable restraint.

In another house, what might be considered a combination drawing and living-room contained a brocade-covered Louis Quinze chair with white and gold frame, built-in bookcases, several mahogany tables of different periods and styles, a cushioned willow armchair, a modern upholstered armchair and an ultra-modern cushioned divan. Here again was a heterogeneous assemblage but so skilfully disposed that the refined taste of the owner was everywhere apparent.

Across the hall in the dining-room was an excellent Georgian china cupboard built into one corner, a gate-legged table and chairs of Spanish type. A bedroom in still a third house shows what a little care may effect. An old four-poster with wagon-top canopy had been painted white, beside it stood a willow wing chair with bright cretonne cushions; there were also two white Windsor chairs, a Hepplewhite bureau and a dressing-table of mixed New England and French parentage painted a yellowish grey. The wall-paper had a very unobtrusive flowered re-

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peat. No two pieces in the room were alike and hardly any two belonged to the same date.

Certain guiding principles governing the arrangement of "nondescript" rooms may be suggested. In the first place much unifying influence can be exerted by the general color scheme; in other words, have a care to the carpet, curtains and walls if you would avail yourself of a powerful factor in bonding miscellaneous things together. Again, the harmonizing and amalgamating effect of upholstery, and especially of the flowered cretonnes, should be kept in mind.

The quality of restraint is most useful and should be sedulously preserved. It is well to remember, too, that elimination will often prove the key to a successful solution of a puzzling situation. The achievement of felicitously arranging and combining "nondescript" furniture is always gratifying. There is a stimulating fascination about experimenting and solving the difficulty just as there is about working out a puzzle or a problem in mathematics.

From what has been said, it is abundantly evident that there is no excuse for awkward furnishing because the pieces are of miscellaneous character and that those who appoint their rooms or houses with "nondescript" furniture either from exigency or preference need not fly

to the third-rate producers of antiques or the makers of ill-designed modern work for refuge or inspiration.

The limits of a single chapter are far too strait to allow of making even a partial explanation of the dominant characteristics of the several period styles. Those who are sufficiently interested in the subject would do well to consult some of the reliable books devoted specifically to this end and acquaint themselves with the salient points of the period patterns.

It is, however, both possible and desirable to set forth in a brief space certain principles applicable to the use of period furniture either in separate periods or in combination. In preparing any furnishing schemes there are certain well defined architectural affinities that must be observed. Indeed, one great cause of failure is the ignoring of these affinities between architecture and furniture and the attempt to force furniture into an architectural setting with which it is not in harmony.

As an example of what is meant, let us suppose there is a Tudor library or living-room to be furnished. The walls are wainscoted part way to the ceiling or paneled their full height, and the ceiling is beamed, the space between the beams being filled with either paneling or plaster. Of course, oak, fumed chestnut or some

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other wood of the same general tone is used. Now while such a room might most acceptably be equipped with "nondescript" furniture, it would be manifestly incongruous to attempt to use straight period furniture of the styles that habitually employed walnut or mahogany.

In the first place, the color of the walnut or mahogany does not look well against the oak background, and it requires great skill and clever management to arrange that the combination shall not be offensive. It is, indeed, sometimes done by experienced decorators but can hardly be recommended as an experiment fit for the amateur to try. .

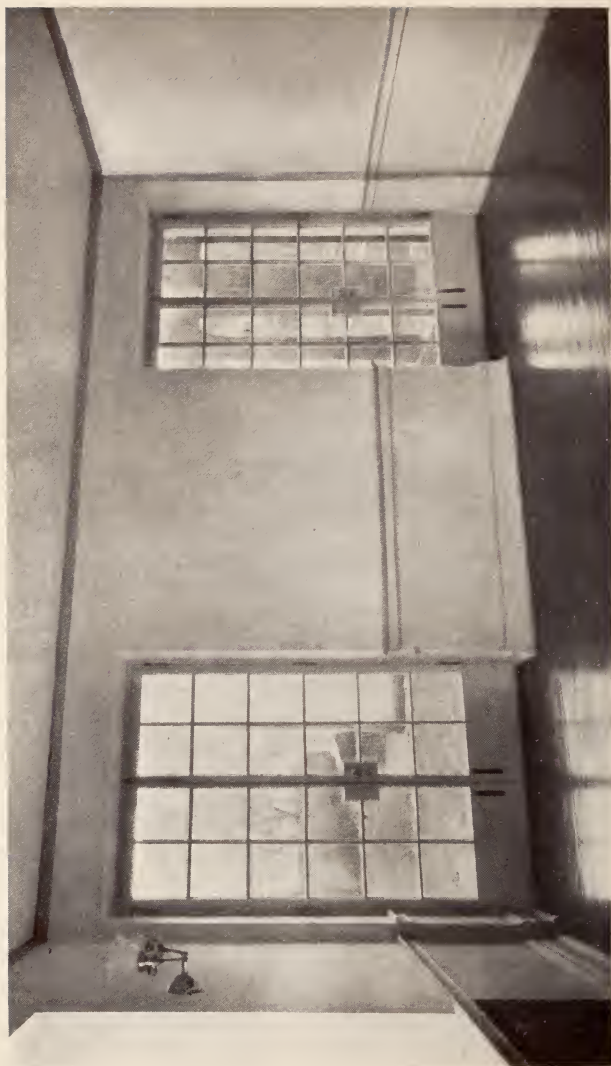
In the second place, the lines of the Tudor room will be severely rectilinear while the forms of William and Mary furniture, and the furniture of all subsequent periods until well on in the eighteenth century, are strongly curvilinear and a clash of feeling is almost inevitable.

To take another extreme case, let us suppose that heavy, ornately carved and squat rectilinear furniture of the Jacobean period is put into a delicately decorated Adam room. The total lack of sympathy between the two would produce a result absolutely incongruous.

It can readily be seen, therefore, that it is unwise to do violence to the natural color affinities of the various kinds of woods. There are







This empty dining-room gives promise of great possibilities



The promise has been fully realized in the simple but striking furnishing



certain kinds that do not ordinarily look well together and it is both unwise and daring to force them into close juxtaposition. The other element that must be considered is harmony of line or contour between setting and furniture. We may, therefore, say that the two principles involved in using any of the straight period styles are (1) regard to affinities of material and (2) regard to harmony of contour.

In a general way we may safely say that with Tudor or Jacobean rooms, or rooms whose architecture partakes mostly of Tudor or Jacobean character, it will be wise to use furniture of Jacobean lines. William and Mary, Queen Anne or any of the Georgian styles may be used advantageously with Queen Anne or Georgian architecture. When it comes to the elegant nicety of Adam work the refinements of Hepplewhite or Sheraton give a suitable accompaniment.

With the early nineteenth century we of course expect to find Empire forms — the erroneously so called "Colonial." Many of our modern houses are built on either Georgian or Colonial lines — the two must not be confounded — and both styles, as developed in America, afford sympathetic media for the employment of all the eighteenth century furniture forms either as consistent straight period attempts or arranged in combination.

## V

### AVAILABLE RESOURCES

“**T**HE world is so full of a number of things” that furnishers and decorators ought to be “as happy as kings” if they have the wherewithal at their disposal to get what their inclinations suggest for the embellishment of the houses they are treating. Fortunately, however, lavish spending is by no means always necessary when we set out on our quest for “a number of things” to adorn our houses, and resourcefulness and common-sense can often be made to serve very well in the stead of money in achieving excellent decorative effects.

It is the purpose of this chapter to call attention to a few readily available decorative resources that are not always employed as fully as they might be with advantage. All of them are effective and none of them entail an extravagant expenditure. For that reason they will be doubly welcome, doubtless, to the reader of moderate means looking for suitable objects, within the bounds of reasonable cost, to impart the de-

sired note of distinctive and tasteful enrichment to the house.

We may begin by speaking of screens, whose varied types and the manifold purposes to which they may be readily adapted recommend them to specially favorable consideration. The possibilities of decorative value in screens are practically unlimited. In tone and living hue they may be of sufficient brilliance to give the necessary note of color or dash of sharp contrast to a whole room that might otherwise be dull and uninteresting. As to material, they may be made of almost anything that has any qualities, decorative or severely practical, to commend it.

The whole idea underlying the use of screens is that they should either serve some practical purpose or be frankly decorative in aim. Occasionally they fulfil both functions and when they can be made to do this, so much the better. Of course it ought to go without saying that even where the reason for using a screen is purely practical, one should not fail to make it decorative also. To neglect doing this is to miss a golden opportunity.

The placing of a screen should always be obviously logical, whether utilitarian reasons or decorative considerations dictate its use. Set before the door leading from the dining-room into the pantry, they cut off all unnecessary

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glimpses into the working part of the establishment. Besides, pantry doors are not usually decorative adjuncts to a room. If the dining-room opens directly into a living-room or library by a large doorway, a screen placed there affords desirable privacy without detracting from the sense of spaciousness that a large opening gives. Then again, it is often desirable to have a screen before the drawing-room or other doorways into halls to give a measure of seclusion without shutting oneself in by drawn curtains or closed doors.

To revert to one of the original purposes of screens, nothing could be better to shut off an elusive and persistent draught and, in a bedroom, they are often indispensable for this end, particularly as they do not interfere with the free circulation of air. In apartments or small houses where all manner of things, not beautiful but exceedingly useful, have to be stowed away wherever an available space offers, screens are a veritable boon to hide such devices as kitchenettes or provision boxes. To hide ugly radiators or registers is also one of their valuable functions. So much for the merely practical side of screen using.

When it comes to the decorative use of screens, a wide field opens out before us. By mentioning only a few of the decorative possibilities of



screens a note of suggestion will be given, however, that the reader can go on to work out and elaborate to suit individual needs. One way of using a screen most effectively is to fasten it flat against the wall where a large blank space demands some bold, vigorous treatment.

Of course a screen used in this way ought to have some pictorial as well as decorative value. If the panels have some Oriental landscape or figure subjects or any other pictorial subjects, no matter how decoratively or conventionally treated, the effect is good, while, on the other hand, if the panels are covered with merely floral repeats, the screen becomes meaningless as a decoration and loses all interest apart from whatever charm of color it may possess. Color and harmony with the surroundings must be very carefully considered before employing a screen in this manner.

Another way of using a screen with felicitous result is to put it in a corner as a background for a grouping of small furniture. Time and time again do we see bare and unattractive corners that need just such treatment to make them decidedly attractive. It is often astonishing to find what a transforming effect such a little touch will have. All the bareness is destroyed and yet there is no suggestion of cluttering or overfulness. To be sure, there are many other

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places than corners where screens may be most fittingly utilized as backgrounds. Special cases as they arise will obviously suggest this resource.

A screen may often be made to play an important part in counteracting the tunnel-like appearance of a room that is much too long for its width. Set out at right angles to the wall, perhaps midway the length of the room, and made the background for a simple grouping of furniture — a tea-table and chairs or something of the sort — it will effectively break up the attenuated aspect and add a note of interest, especially if its color and design be distinctively decorative. Attention will be called to this mode of treatment in a subsequent chapter.

It is manifestly impossible within the limits of a brief chapter to consider all the available forms of screen covering and structure. One or two suggestions will suffice to open up to the reader's mind the great diversity of opportunities in color, texture and design. The various sorts of Oriental screens are too well known to need special comment except, perhaps, to say that some of the gold paper screens with large pine tree designs are most excellent from a decorative point of view and need not be dreaded, as some people seem to fear, because of their brilliance. Their combination of green and gold is so well balanced that they afford a fairly neu-

tral background and in a room of otherwise quiet tones their effect is charming and not at all garish.

Many of the Oriental patterned wall papers and especially the Chinese Chippendale papers make delightful screen coverings. Then there are the painted or gilded leathers. Brocades and damasks, too, must be added to the list and the cretonnes and printed linens should not be forgotten. In fact almost any wall covering, upholstery or drapery stuff will lend itself satisfactorily to screen covering if one is moderately judicious in methods of selection.

Chests offer another valuable decorative resource too often overlooked in our furnishing calculations. With all their sundry sorts and shapes they afford ample scope of choice for a variety of purposes and places. In the Mid-Victorian-Eastlake-Centennial reign of horror they were relegated to the garret as things uncouth and it is only recently that they have been fetched down again and their value appreciated. Truly the chest is the ark of our civilization and deserves a place of high honor. Were it not for chests in which were safely preserved all the little accessories of culture so soon as man began to emerge from primitive savagery, we might still be dressing in hides and staining our bodies with woad like our ancient British forebears.

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In addition to the unquestionable decorative merits of chests, their usefulness for storage purposes is a great point in their favor. No matter how many closets and cupboards there may be in a house, one more place to put things away in an orderly manner is always welcome to the careful housekeeper.

There are so many kinds of chests to pick from that every taste may be easily satisfied. There are chests of oak, walnut and mahogany, old and new, made in the styles peculiar to the several furniture "periods"; there are chests, both plain and elaborate, wrought in the modes characteristic of the different countries of Continental Europe; last, but by no means least in decorative value, there are the painted chests, some of them of native American origin, some from the hands of Bavarian peasant makers. Not a few of these old dower chests are very beautiful, perhaps in a crude way, but, nevertheless, beautiful and well calculated to give a refreshing note of living color and variety wherever used.

When we consider the possible places where chests may be advantageously used we encounter a broad range of occasions. First of all, nothing could be better for a wood box beside the fireplace than a substantial and capacious chest. In a bed-room or dressing-room, a chest may be used as a receptacle for soiled linen and

is certainly far better looking than a hamper or any of the other receivers devised for the same purpose. Then again, in a dining-room a chest will hold a vast quantity of table linen while, in a library, one could not find a better place to put files of unbound magazines, games or any of the thousand and one odds and ends that one occasionally needs but does not wish to have strewn about loose. In hallway or bedroom, chests are the very thing to store clothing away in or to hold a supply of towels or bed linen. If any one is so minded, they can easily think of many other uses to put chests to but the foregoing list is quite full enough for purposes of suggestion.

Turning next to the decorative uses to be made of chests, we find a goodly array of telling ways in which they may be arranged. A few examples, however, will serve to illustrate the point sufficiently. For instance, in a library, living-room or hallway, a chest may often be placed very effectively in the middle of a long wall space with a tapestry hung above it. Not infrequently the pleasing effect may be enhanced by setting a large and curious bowl on top. Very often it will be found a good plan to put a smaller chest or casket on top of the large chest while a simple but carefully chosen bowl, vase

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or other bit of ornamental china will look exceedingly well on top of the smaller chest.

In a hallway beneath a mirror or set against the paneling at the side of a stairway, a chest will usually appear to advantage. In a bedroom a long chest may be agreeably placed at the foot of the bed instead of a couch or lounge. In any room a chest may be set under a window and serve as a window seat. It is unnecessary to prolong the list of hints further than this for the question of chest placing must in the end be settled by the nature of the particular chest, and the taste and inclinations of the person using it.

The allusion to painted chests suggests still another decorative resource that we may often call in with happy effect, a resource that has been singularly overlooked until recent years and is even now scarcely appreciated at its full value. We mean painted furniture and more especially the style of painted furniture inspired by the work of Bavarian and Hungarian peasants or else by the charming Biedermeier mode of the early nineteenth century. The two chief recommendations, perhaps, of painted furniture to our consideration are the splendid opportunity it affords of freely introducing a vigorous color note into an interior for the sake of added in-





This Hepplewhite dining-room is an excellent example of period furnishing





terest and sharp contrast and, secondly, the fact that it may be inexpensive although it is by no means universally so.

In the peasant furniture just mentioned, all the articles, including cupboards, chairs, bedsteads, chests and the like, are of the plainest and most inexpensive materials. Flat surfaces and cheap wood without beauty of grain or color seemed naturally to invite painted decoration and accordingly on a ground of light blue, cream white or some other bright hue, broad decorative bands, sometimes of intricate design, were painted. These bands formed panels and the panels are embellished with stiff sprays of foliage, baskets of fruit and flowers, birds, animals and, once in a while, even human figures. Inspired by the old naïve models, work of this sort is being reproduced in America. For obvious reasons it would not do at all to use much furniture of this description but a single piece, a chest for instance, can often be introduced in a room with happy result.

Furniture painted with Biedermeyer designs is less emphatic and more manageable. While the groundwork in this type of furniture is also of ordinarily bright hue, the tone is apt to be less insistent and clamorous while the characteristic designs are thoroughly conventional and refined consisting mainly of wreaths, festoons,

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urns, baskets and circlets of roses enclosing silhouettes. Much of this furniture is remarkably dainty and one may often find it desirable for equipping a whole room.

It is scarcely necessary to speak here of the more expensive kind of painted furniture executed usually in satinwood and made after the patterns of the Brothers Adam, Hepplewhite or Sheraton as it is too well known to need any comment and has, besides, been very much in evidence during the past two or three years.

By far the least expensive but by no means the least effective kind of painted furniture is what might perhaps be called American farmhouse furniture, plain wooden chairs and settees, oftentimes of Windsor pattern or at least of Windsor affinities. These chairs and settees are stanch of structure, reasonably comfortable and, generally speaking, of good lines. When properly painted they make a very desirable furnishing adjunct. Sometimes a stencil design consisting of leaves, fruits and flowers is applied but more often the sole decoration is made up of narrow lines and bands painted on the ground color. For the groundwork the most desirable colors are greens, greys, certain shades of yellow, brilliant reds, dark blues and white. These old chairs can frequently be picked up for a trifle in junk dealers' shops or at country sales and,

if one is at all handy with the paint brush, all the decorating can be done at home at a minimum of expense.

Lacquered furniture, of course, is always delightfully decorative, that is, if it is well done. A piece of good lacquer in a room is like a rare jewel. In the seventeenth century it became immensely popular with our English forefathers and never wholly lost its hold. Recently it has been coming more and more to the fore in the decorating world and is regaining a measure of its old vogue. Old lacquered furniture is frightfully expensive but some of the modern reproductions are creditable and not prohibitive in price. It is quite possible for any one who is fond of painting and has a fair knowledge of processes to secure the proper materials and take to lacquering at home.

Among available decorative resources old brass and copper ought not to be overlooked. There is nothing like the metallic glint of well polished copper or brass to add life and vivacity to the equipment of a room. A very little of it will often tell out most effectively. Besides the beauty of color and reflection from the metal itself, the shapes of the old copper and brass candlesticks, pots, basins and the like are, as a rule, most graceful and satisfying. Reproductions can always be had but it is a great deal better,

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if one can manage to do so, to go poking about in old shops till one finds exactly what they are looking for. It will probably be different from other things, will therefore have a distinctiveness quite its own and will present a color and surface that nothing but age can bring. One parting word of advice if you indulge in brass or copper as a source of decoration. Be sure to keep it well polished. There is nothing so distressing as dirty metal and nothing will make a room look dingier. Don't, for the sake of saving a little trouble, have your metal lacquered. It will ruin all its beauty and spoil its decorative value.

The foregoing paragraph had reference especially to old Russian and Dutch copper and brass. Besides these, the old brass of India and China ought to be kept in mind for its workmanship is highly interesting and its shapes are thoroughly artistic. The old rice balls used at wedding ceremonies make wonderfully good hall lamps. They are of pierced brass and allow a subdued light to filter through. The brass bowls, too, are worthy of consideration.

Glass, that is plain glass and especially old American glass, has great decorative potentialities and we are just waking up to them. The gleam of brightly polished copper and the refined lustre of glass go far toward giving a room

a strongly distinctive character. A very practical as well as decorative bit of old glass is often to be found in the hall or vestibule lamps of the early part of the last century.

A careful selection of lampshades ought always to be a matter of deep concern for upon them depends a great deal of the charm of a room. One might add that the selection of lamps ought to be equally a matter of concern and so it ought. While speaking of lampshades it is worth remembering that old Japanese stencils can often be secured at a very reasonable price and, when this is possible, the opportunity ought not to be neglected for no more desirable material can be found. Backed on rice paper they answer the adapted purpose admirably.

As for lamps, one can often pick up charming Oriental bowls or vases and have tanks made to fit them at a small expense. By doing this it is usually possible to avoid having the mortification and annoyance of seeing a lamp exactly similar to your own in somebody's else house. Old lacquered tin tea and coffee canisters, such as the grocers use, can be made into fascinating lamps. By a little ingenuity and persistence one can usually locate and acquire one that is desirable in all the essentials of color, shape and painted decoration.

For making lampshades, covering screens and

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doing a dozen other things of decorative interest and value, it is possible to obtain a large assortment of remarkably beautiful Japanese papers for a very small price. An ingenious person can turn this paper to no end of excellent uses.

One thing suggests another and one might go on multiplying decorative possibilities *ad nauseam*, but what has already been said ought to be enough to convince an ordinarily thoughtful person that the field of available decorative resources is limited only by individual ingenuity and originality. The foregoing suggestions, therefore, it is hoped will start various trains of thought in the minds of readers that will encourage them to perceive and grasp opportunities in equipping their houses that they had not before dreamed of.

One thing may be depended upon to aid mightily in realizing satisfactory results in furnishing a house. That one thing is the determined resolve that whatever object is purchased, however humble its purpose, however inexpensive it may be, shall be acceptable in form and color. It may be kitchen platters or it may be pudding dishes. No matter what it may be, a little care and patience in selection will usually gain the desired object. It is only by making this a principle and living up to it that we shall succeed in having our establishments consistently in good taste.



## VI

### ELIMINATION AND REGENERATION OF "IMPOSSIBLE" FURNITURE

“**Y**OU cannot make a silk purse out of a sow’s ear.” So runs the old proverb with its blunt, unvarnished frankness. Neither can you transmute a piece of lead into pure gold. If the two foregoing metamorphoses are impossible of achievement, despite either optimism or the long endeavors of generations of alchemists, any reasonable person can see at a glance that it is a hopeless task to try to make an essentially ugly and objectionable piece of furniture into an object of grace and beauty. No magic formula nor fairy touch can work the change. The most one can hope to do is to render the uncompromisingly dreadful a little less obtrusively hideous and mitigate blatant horrors a trifle. That much, and no more, are the following suggestions intended for. May they accomplish their purpose.

Before going any further, it is well to define exactly what we mean by “impossible” and “dreadful” furniture. It is, in the first place,

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the product, for the most part, of a period when good taste was paralyzed and invention dead or else wholly perverted. The reader may readily guess that the period referred to is that which is commonly known as Mid-Victorian which, of course, comprises within its limits the Eastlake, Centennial and Early 80's episodes of atrocity.

There is, and ever has been, a close analogy between furniture and architecture and the architecture of the epoch alluded to was as devoid of inspiration as the kindred crafts of chair and cabinet-making. A recent writer, in touching upon the so-called Gothic revival, attempted during this barren age by misguided enthusiasts who knew not what they were doing, has so aptly characterized the pervading spirit of the day, which affected the design of furniture in the same manner, that we cannot forbear quoting his words.

In referring to the monstrosities perpetrated in stone and brick he says: "The unintending cause of the Gothic revival of some fifty years ago was none other than Mr. Ruskin, who, excellent and well-taken as were many of his æsthetic premises, unfortunately created the impression in many literal minded people that any edifice not Gothic must be ranked with the igloo and tepee. Wherefore, regardless of the function of the building, its material and, worst

of all, regardless of any but the most superficial characteristics of the Gothic style, our builders indulged in a Gothic frenzy. Cast iron, strangely and weirdly fashioned, masqueraded as stone or, shunning this artifice, was more tastefully embellished with chocolate colored paint. Carpenters, perceiving that they must be “Gothic” in order to hold their jobs, blithely fashioned arches and arabesques and serrated battlements of wood as well as jigsaw fringes and other insane gim-cracks, and these were either painted a dirty brown or grey to simulate stone or, in instances where a great impression was to be created, they were sanded.”

In furniture making and design, precisely the same unintelligent influences and conceptions were at work, and though they did not by any means always select a pseudo-Gothic mode of expression, the utter banality of the age and its dearth of worthy imagination are evidenced in the substantially wrought chairs, tables and cabinet work that attest in excellent and expensive materials the artistic idiocy and debasement of invention that ruled the day.

Good men there were, to be sure, and artistically sane, whose work has borne fruit in the better feeling of our own day but the majority of English speaking peoples were enveloped in a Cimmerian gloom of ugliness until, about the

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time of the Centennial, the first rays of a more hopeful epoch appeared in a taste for collecting antiques. Feeble and misdirected though this taste was at first, it is to that source that the whole regeneration in furnishing ideals, that we are now enjoying, is attributable. Then was sounded the first note of revolt against the much be-turned and be-carved, the much be-stuffed and be-padded monstrosities, the least offensive of which we hope in some degree to regenerate while the rest we can only eliminate.

To the neglect of giving specific advice and at the risk of being tedious and much too general, all the foregoing part of this chapter has been devoted to an exposition of what we are to understand by the "impossible" and "dreadful" furniture that we are called upon either to regenerate or eliminate, as occasion permits. The reader has, no doubt, by this time formed an adequate idea of the situation and now it remains to see how the problem before us is best to be dealt with.

In a very great many instances, furniture of this ilk is a trying incubus to the owner who is afflicted in his possession and daily contemplation of its ugliness. His tastes have been cultivated beyond the stage where he can endure it with passive equanimity. He fully realizes how hideous it is and, yet, what is he to do? He can-

not afford to throw it all away at once and replace it with more agreeable and sightly things, as he would like to do. Good new furniture is expensive and, besides, it seems an unwarrantably prodigal proceeding to discard what is thoroughly serviceable and in excellent condition when there is nothing immediately in sight to take its place.

If the possessor of this furniture had been left to his own inclinations, he would never have purchased it, but the chances are that he has either inherited it all or else some of it has come by gift. The worst of it all is that most of it is so well made, as far as mere mechanical joinery goes, that there seems to be no hope of its immediate disintegration or an approaching dissolution in the near future. Clearly then, the only course open is to study each piece carefully, see what chances there are of remodeling and regenerating it, so as to make it less objectionable, and then resort to action.

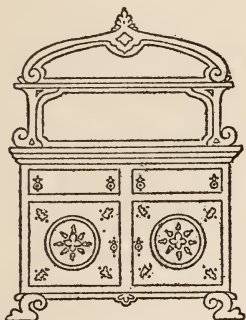
This rigid scrutiny will quickly reduce the aggregation of furniture into two classes, the first of which, by more or less ingenious manipulation, may be shorn somewhat of its blatant atrocity and brought to a state of at least partial regeneration while the second is hopelessly bad and will leave the owner no real peace of æsthetic consciousness until it is finally eliminated.

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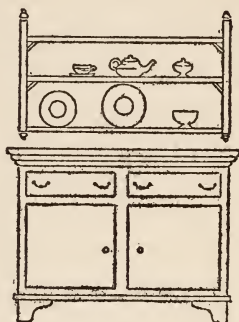
For the sake of concrete example let us take one or two articles of each class and discuss their characteristics. Perhaps the first thing that strikes our offended gaze is one of the marble top centre tables of Eastlake affinities and pre-Centennial manufacture. In the heyday of its vogue it probably supported the gilt-edged family Bible and the gilt-edged family photograph album. Perhaps some other books, "gift books" inside whose covers no one ever looked after the day they were first received, laid criss-cross, occupied the other end. The middle ground, belike, was held by a Rogers group or a multi-colored wax bouquet under a glass dome or a lamp on a "moss" worsted mat while any other available unoccupied spots were preempted by spindly wire photograph holders or other pieces of anemic bric-a-brac.

Any of us who have ever seen such a horror — and most of us have — can never forget the sight. It is indelibly impressed upon our memories. Such a piece is utterly hopeless. There is nothing to be done with it but eliminate it absolutely and without hesitation. Do not even wait to get something else to take its place. The probability is, anyhow, that the space it occupies would be better left empty, regarded from a decorative point of view. There is only one purpose to which a part of the table can be usefully con-

verted. The marble of the top is probably of excellent quality and smooth. Take it off, have it inserted into a framework with four stout legs and put it in the kitchen for a pastry slab. The walnut underframing, bereft of its top, is absolutely valueless. It is too much contorted in fan-



An “impossible” golden oak sideboard with a superfluity of glued-on gewgaws and scrolls and a grotesque mirror top.



The same with the grotesque feet, ugly scrolls and hideous mirror top removed. The whole painted an unobtrusive grey with satin finish and a tasteful plate rack hung above in place of the mirror.

tastic lines to have anything made of it and too excruciatingly ugly to be put to any other use as it is.

Let us next examine a piece of “dreadful” furniture that has latent possibilities, a piece



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where the outlook is not so hopeless from the outset. Surgery and rehabilitation may do something for it. It is an oak sideboard of the early 80's. The lower part is built upon inoffensive and regular, rectangular lines and, barring the color and some splotches of meaningless carving, is not seriously objectionable. Not so the upper part. The maker gave free rein to his most exuberant and misdirected fancy in fashioning the tortured superstructure. A large expanse of expensive mirror in the background is cross-hatched in the middle and foreground by be vies of little useless shelves, molded and turned pillars and inconsequent flights of little ball-bearing balustrades, while the whole affair is topped by a covering that closely resembles a porch roof with crenellated battlements.

Judging from the description, the reader will doubtless consider this creation ought to be put in the hopeless class, too, for elimination. Not at all. Of course it could never be an object of real grace and beauty but harken to how its ugliness was ameliorated. The inexpressible top that could never be made to look like anything else than the back of a bar in a country tavern or a provincial barber's wall fitments, was taken off. The mirror — really an excellent one — was divorced from its surroundings and put into a plain, decent frame; the gingerbread fretwork

was chopped up for firewood; the lower part, after this process of decapitation, assumed an air of modest dignity that it had never before possessed and became an unobtrusive and well behaved piece. On the wall above the sideboard, in the space formerly filled by the mirrored and be-pillared top, was hung a neat little Flemish silver cabinet.

Contemplated before and after, there could be no question that the process of regeneration was well worth while. Of course the sideboard would never be a really desirable piece of furniture but it was susceptible of some improvement and it would have been foolish to let it alone, because it could not be wholly eliminated, and suffer from it daily when by a little ingenuity the whole aspect of things could be improved. Other decapitated sideboards have been even more successful in the outcome of their alterations.

Meaningless, cluttering ornament was one of the serious faults of the exceedingly well and stanchly made furniture of the “impossible” period. When that can be done away with, a piece can often be sufficiently redeemed to make it inoffensive if not inspected too closely. Take the bureaux, for instance. The turned and contorted tops and swiveled mirrors can be removed, the mirrors taken out of their clumsy environ-

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ment and hung by themselves on the wall and we have, by way of regeneration, chests of drawers with mirrors suspended above them in the manner of a simpler day. Of course they cannot be expected to be as attractive as the old chests and mirrors but, nevertheless, conditions are greatly simplified and improved by getting rid of unconvincing embellishments.

The same kind of surgery may be applied to wardrobes and bookcases. Getting rid of senseless gew-gaws will often disclose a piece of cabinet work in undreamed of purity of line and bestow a dignity to which it was a stranger before.

Paint is sometimes a valuable agent of regeneration. Occasionally a bedstead or bureau or wardrobe can be much improved by removing some of the tortuous adornments that have been glued on. Sometimes, even, the use of a saw is necessary. Nothing but paint or an entire doing over would remove the scars. In such cases, after a thorough sand-papering, grey or white paint and enamel may work a most acceptable change.

In the case of objectionable upholstered articles, there are several avenues open to the regenerator. Perhaps the mere removal of an offending fringe may produce a marked result for the better. Or again, a re-covering may in-

duce the desired effect. If the lines of the upholstery are radically bad and cannot be improved, owing to the fundamental structure of the chair or sofa, there is at least some help to be found in using a covering of most inconspicuous character.

Where the lines of the upholstery are not bad but the framework is hopelessly ugly, as it so often is, there is a safe refuge to be found in cretonne or printed linen slip covers. Make them with petticoats coming all the way to the floor and let them stay on all the year round.

From the examples and methods of treatment just cited it is abundantly evident that there is hope for a good deal of improvement even where it is not possible to go to the expense of buying new furniture. By a little thought and ingenious rearrangement, a mighty change can sometimes be wrought and the experiment is always worth trying because, whatever its event, things could not well be worse than before.

When ingenuity and experiment and regeneration will not work, the only thing to do is resolutely face the music and practise elimination as soon as it can be managed. Of course we all hope eventually to eliminate even the regenerated pieces and replace them gradually by successors that are wholly to our liking. The purpose of the present chapter is merely to help readers to

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improve things that they *must* live with for a while at least. It does not pretend to recommend final contentment with a makeshift or with anything that falls short of an ideal.

## VII

### DRAWING-ROOM, PARLOR OR LIVING-ROOM AND LIBRARY

**I**F one were asked for definitions of "drawing-room," "parlor" and "living-room," the answer would depend wholly on the individual point of view of the person questioned.

The name "drawing-room" seems to suggest two conceptions, one the formal apartment, formally and punctiliously treated, an indispensable feature of the very large house, the other a distinctly less formal room, furnished and intended for constant intimate use after the fashion of small English houses and, in general character, approximating what we have come to designate as a living-room.

The word "parlor" has been in bad odor of late years. Most of us have distressing memories of the ghastly and impossible parlors of our childhood days, with visions of a starched and deadly chamber of mid-Victorian furniture horrors, enveloped in an atmosphere of foolish mid-Victorian artificiality and priggishness — a place where the tables and chairs had "elegies"

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and "limbs"—heaven knows, some of them had little enough semblance to wholesome legs. It is really a wonder they were not clothed with pantalettes.

We have surely had time, however, to live down such recollections, so let us have back the good old name and use it in its proper sense. In its proper sense, that is to say, its good old English sense, it meant a place to be constantly used for all manner of social intercourse and all the manifold activities of family life, from the embroidery or knitting of the ladies of the household to entertaining friends and acquaintances who might chance to drop in of an afternoon for a dish of tea and gossip.

It was a good general utility room and the name, at the same time, is more dignified, becoming and of broader application than the lately coined and hackneyed designation "living-room," calling up, by way of contrast, its converse, a "dying-room"—unpleasant as it may be to think of it—and always suggesting a laborer's cottage, anyhow, redolent of grease, fried potatoes and soapsuds.

The name "living-room" needs no comment such as we have devoted to the other two. It is necessary, however, to know exactly what is to be understood by each in the following pages. Let us assume, then, that the drawing-room is to





There is a quiet dignity obtained from paneling of white woodwork that makes its selection desirable for the drawing-room



be regarded as a formal apartment while the terms parlor and living-room are practically synonymous, the latter of which we shall use because of its present common acceptance, although we prefer the former.

A drawing-room seems to demand some degree of elegance as well as formality, and unless one can afford to appoint and maintain such an apartment in proper manner it is better to do without and rest content with a parlor or living-room.

#### DRAWING-ROOM.

A drawing-room should be treated with the utmost regard for formality, as it is in this room that formal gatherings are held. The "period" styles may here be used to fine advantage, as they speak of formality in so many ways, and it is a comparatively easy task to adhere to the rules of their peculiarities and not go astray. The placing of furniture, the arrangement of pictures, bric-a-brac and hangings should all denote a formal unit, stiffness, if you choose to call it so, for it is not out of place here and does not clash with your feelings as the room really seems to demand it.

Having thus sounded the note of formality that should characterize the drawing-room, let us proceed to see in detail how that note is to be

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carried out. In the first place, we must look to the floor, walls and ceilings. In a drawing-room dark woodwork seems manifestly out of place. The floor should be of hardwood, either plain or handsomely inlaid with parquetry. Where it is not possible to have a hardwood floor the cracks between the boards should be carefully filled and a covering of three or four coats of grey paint applied with a glossy finish. Unless the floor is very bad, this will obviate the necessity of covering the whole space with carpet.

The walls may be paneled at a very moderate expenditure by using canvas for the panels and applying several coats of paint of the desired color after the material is pasted on the wall. For a painted wall, a simple stencil embellishment may be used with good effect.

If the walls are papered, it is imperative that the paper be of the best quality and design. Paneling or hanging, with any of the textures noted in Chapter III as suitable for this purpose, or painting, are surely preferable. But, if it becomes necessary to use a paper, grass cloth is the most pleasing and satisfactory wall covering to use, as the surface is soft and mellow and the yellows, greys and greens in which it comes are particularly charming.

Then we might mention with high approval Chinese picture papers or Japanese gold or sil-

ver paper put on the walls and then given a coat of varnish or orange shellac.

The woodwork should be of white or grey with a rubbed satin finish. In this connection it must always be borne in mind that the best results, as stated before, are only to be obtained by having a number of coats, each carefully rubbed down before the next is applied.

It is possible, where there is a wainscot to afford broad, unbroken surfaces, to use lacquer in the manner of the late seventeenth and early eighteenth centuries with excellent effect. In such cases the ground of all the woodwork may be red, green, dark blue or any of several other colors, lined in gold and, if desired, still further embellished with fine gold diapering or figure work.

Of course the expense of having this done would be very great, but where a member of the family is gifted with moderate skill in using the brush, it is quite within the bounds of possibility at a cost by no means prohibitive. Under such circumstances, a room has the additional touch of personal interest to contribute to its charm. It should be added that where painted decoration of diapering or figure work by hand is not feasible, some admirable results may be obtained by applying simple decalcomania designs and varnishing in the way some of the old furniture

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was treated in the early part of the last century. The colored paints, mentioned in Chapter II, rubbed to a smooth satin finish, used in the same way as the lacquer, will be very nearly as effective and much less expensive. Another excellent substitute for the lacquer treatment, and one easily carried out, is to ebonize the woodwork, according to the formula given in the appendix, adding such gilding as may be desired.

With lacquered woodwork, the walls are best treated with paper depicting scenes from Chinese life. Such paper is to be had in a great variety of colors and patterns, most of them good, and at a reasonable price. Of course, with wainscot extending two and a half or three feet from the floor, the quantity of paper required will be materially lessened. It is best to have the ceiling perfectly plain and of a color that will harmonize with the walls, that is to say, a cream or white or a pale grey. At the angle of wall and ceiling there should be a plain picture molding to match the color of the walls or ceiling or else the color of the woodwork.

Let the hangings be of a neutral tone that will harmonize with the walls and woodwork. It is best that they should be of a plain color and heavy. The window or glass curtains should be of the simplest material possible — fine net, scrim, linen, sheer cambric or the like.

It is supposed that the furniture will be somewhat more elaborate in treatment and highly finished here than elsewhere and therefore the curtains should display the utmost simplicity so as to avoid any jarring note that might come from too much elaboration.

The same quality of simplicity in pattern should be maintained in all the hangings. Whatever contrast to plain toned walls is desired, can be secured by color and texture and the effect will be much more elegant and restful than if figured designs of elaborate patterns were employed. Even where there is contrast in texture and color, a neutral quality may be preserved so that the room and all its fittings may always afford a suitable background for the people who will supposedly be gathered there from time to time in evening clothes.

As to floor coverings, nothing could be more appropriate or beautiful than some of the Chinese rugs in which the prevailing tones are greys and ivories or biscuit and blue or, perhaps, salmon or rose pink. Next to these, one might suggest a one toned rug in grey or some other unobtrusive color that would fit in harmoniously with all the surroundings.

As noted before, a drawing-room ought preferably to be kept dainty and light in color and this effect can be preserved, even when deep

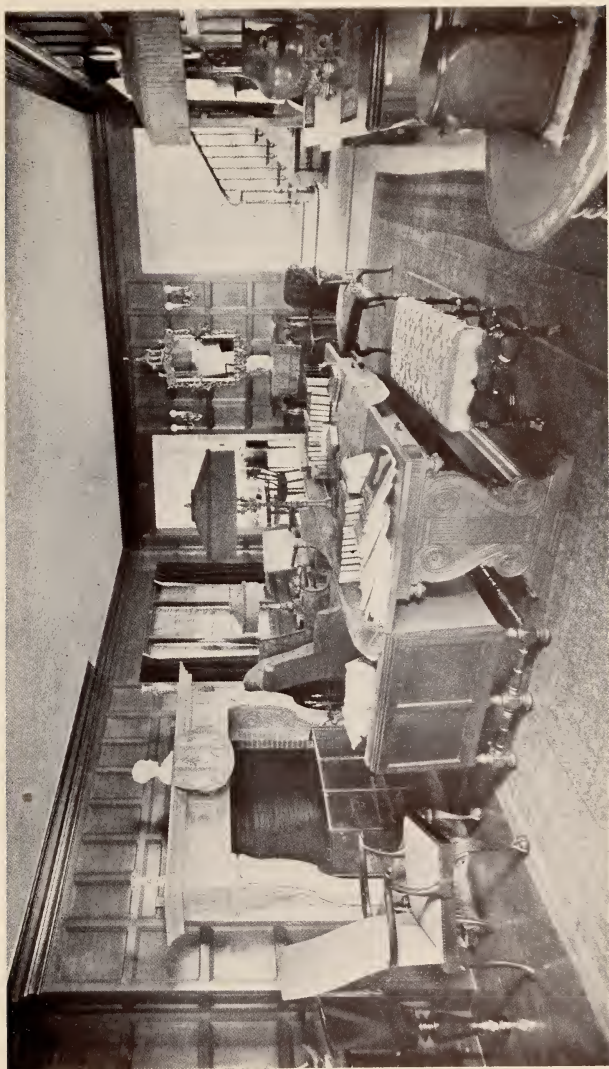


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toned lacquer or paint is used, by a proper balance in the colors of the wall paneling, paper, hangings, floor covering and upholstery. In the space of one chapter it is obviously impossible to give a number of optional color schemes and texture treatments that might be used effectively, but in Appendix I will be found tables of suggested schemes that may prove helpful in this respect.

To preserve a tone of combined formality and elegance in the drawing-room, one cannot do better in selecting furniture than to choose articles of Adam, Hepplewhite or Sheraton type. In all these styles a tone of formality is combined with distinguished grace and beauty of form and elegance of finish. With all three types, too, upholstery fabrics of light color and delicate design seem to be particularly appropriate.

If one wishes to depart from English furniture precedents, the Louis XV or Louis XVI styles might be recommended as suitable for formal drawing-room use, although the types first suggested seem to have greater dignity and certainly afford more variety. Some of the earlier English styles, such as William and Mary or Queen Anne have much to commend them for drawing-room use, but are not, as a rule, so slender in form or light in color.



A living-room where comfort has been considered before all else



## Drawing-room, Parlor, Library 103

A great deal can be done by judiciously combining pieces of several styles and oftentimes a room may be made more expressive of the owner's personality in this way, but the formality of the drawing-room will always stand any slight rigidity resulting from a "straight period" treatment.

One cannot be too careful to avoid crowding the drawing-room with furniture. Such crowding always produces a jarring note and destroys whatever good qualities individual pieces may possess. Let the pieces placed there be of the best and well chosen, but always bear in mind that simplicity is the guiding principle of good furnishing.

This caution anent restraint also applies quite as strongly to bric-a-brac, pictures and other adornments. If any pictures are used, one portrait or other painting of some suitable subject, hung above the mantel, will usually be quite sufficient. In fact it will, as a rule, be all that it is desirable to have.

In the way of bric-a-brac, a simple but elegant mantel garniture, a few good lamps, candlesticks and sconces will be enough. Do not have a clock. It is ungracious to your guests. Have little, have it thoroughly good and, above all, do not let your drawing-room become a kind of museum.

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### THE PARLOR OR LIVING-ROOM.

The parlor or living-room, as the latter name implies, is a place of decided informality, in distinction from the drawing-room. It affords a field of much greater latitude for emphasizing a strongly personal and individual note in its equipment and arrangement.

The floors should be either of hardwood or else painted. In the latter case, grey, dark brown or very dark green will be found suitable and agreeable colors.

Walls may be either hung with textures, paneled or papered, but, in this case, the latter seems preferable. On walls, in hangings, in floor coverings and upholstery it will be in order to use stronger color in this room than in the drawing room.

Gold, silver or lead foil paper varnished may be recommended, also grass cloth and cartridge or oatmeal paper. The large-figured cretonne papers may be used here, but it is a better practise to have plain walls as a background and let the decorative note come from the furniture and hangings. Of course, in the case of Chinese picture papers, particularly those with black pattern on a cream white ground, there is a certain piquancy of treatment that makes them peculiarly in place anywhere and prevents them from

clashing with the decorative quality of other objects in the room.

The woodwork may be of dull finished natural wood, oak, cypress or chestnut, or else painted of any color that may agree with the paper and the hangings to be used. It is often an excellent plan to derive the dominant note in the color scheme from some particularly beautiful hue in a vase or lamp or other piece of bric-a-brac. Such objects are frequently full of good suggestions if we will only study them carefully. Appendix I contains also a number of proposed color schemes for the parlor or living room.

Almost any of the hangings mentioned in the lists in Chapter III may be used with good effect, but velours, rep and corded silk or poplin seem more suitable than any others. In country houses the large figured English cretonnes, printed linens and chintzes are also to be recommended. The window or glass curtains should be of the plainest material, but it will be necessary to reiterate the suggestions on this point made in Chapter III.

A large rug or several smaller ones, either Oriental or one-toned, make the most suitable and becoming floor covering. Oriental rugs, notwithstanding the fact that they frequently combine many and brilliant colors and intricate patterns, have a delightfully neutral and restful as

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well as rich quality and will go well with anything.

It is well not to have the floor too fully covered. It seems most illogical to do as so many people do—"take prodigious pains with their floor, secure a beautiful surface and then cover the whole thing so closely with rugs that the average person never suspects what he is treading on. Such crowding with rugs both obliterates the floor and detracts from the beauty of the individual rug. A good rug, like a good picture, often needs to be by itself to be properly appreciated." It requires a sufficient space of surrounding unobstructed floor as a neutral setting or foil to show its charm of pattern and color to advantage. Unless the floor is hopelessly bad, do not use filling.

Comfort and cordial hospitality should be the dominant notes in the furniture of the living-room. First and foremost should come a large, comfortable sofa set before the open fireplace. Back of the sofa, or at one end of the room, a table desk is particularly desirable.

Somewhere, not too far away from the cheery fireplace, will be found a tea-table or tea-wagon. Unless there be a special music room, one naturally expects to find the piano in the living-room. Of comfortable chairs and cushions there should be plenty.



The character and placing of other objects will be dictated by the tastes and fancies of the occupants and, indeed, it is only in this way that a room can ever come to have any strong individuality and personal association.

In the living-room more, perhaps, than in any other room in the house that comes into general and daily use by the whole family, is there an opportunity to follow successfully a "no-period" scheme of furnishing. The informality of the room lends itself to the assembling of a miscellaneous collection of furniture which will probably be agreeable in its effect so long as related periods are associated or judgment is displayed in combining objects of widely divergent character and feeling.

Before quitting the subject of the living-room, one suggestion must be added. Somewhere, in a bookcase, or table or desk or cabinet, be sure to have a "handy drawer" which will contain wrapping paper, string, tags, scissors, mucilage and various other articles of the same kind for which there is so frequently a call and which it is always inconvenient to go and search for, particularly when they are wanted in a hurry, as they so often are. The provision for little conveniences like this is a thing that requires but little thought and adds greatly to general comfort.

## THE LIBRARY.

If you have not books enough to make a really respectable showing, do not have a room you call a library. A big room with one moderate sized bookcase called a "library" is like calling a little hillock a mountain—it is supremely ridiculous. Granted that you have enough books really to justify a library, let us consider the requirements of the room.

To begin with, the chief decorative element should proceed from the books themselves and the character of their surroundings should be subordinate to them and in no wise allowed to detract from their particular kind of decorative value.

As a first principle of library treatment, it is well to bear in mind that things ought not to be placed there that will tend to distract attention from the books. Oftentimes various kinds of objects, that might much better go elsewhere, are put in the library where their presence, though interesting in itself, perhaps, lessens the interest that should of right belong to the room and the books in it.

Before going further, a caution anent bric-a-brac in libraries will be in order. The tops of bookcases seem to offer a special allurements and attraction for the thousand and one odds and

ends that will collect in every household. "Sometimes they are so overloaded with all manner of fiddle-de-dees and fallals that they look like votive shrines in a Chinese joss house. Fascinating baubles and oddments have an insidious way of multiplying before one realizes it" and it requires perpetual vigilance and stern resolve to keep alluring gim-cracks within bounds.

This is not to be construed as an unqualified condemnation of bric-a-brac; it is merely a caution in behalf of reasonable restraint. The little personal things make a room look as though it were really lived in, but when there are too many the value and beauty of all are obscured.

Although general preference seems to favor libraries of subdued tone, with oak or some other dark natural woodwork, it should not be forgotten that libraries in which the prevailing tone is light or white may be most attractive. In either case the floor should be of hardwood or else painted in a subdued color and varnished. Occasionally one hears of a tiled library, but tiling is extremely expensive and conveys a feeling of cold frigidity in such a room.

No matter whether we have light paint, dark paint or a natural finish for the woodwork, the walls, if not paneled, ought to be painted in some subdued tone or papered with a plain and unobtrusive paper of neutral tint, such, for instance,

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as a putty colored felt or cartridge paper or an oatmeal paper of quiet tan or light brown.

The ceiling may be appropriately either plain or beamed. If not paneled between the beams the plaster should be colored a cream white unless some other pronounced color scheme is advisable from special considerations.

On the floor we naturally expect to see quiet Oriental rugs or else one-toned rugs of unobtrusive hue. The window or glass curtains, as in the drawing and living-rooms, will be of plain, simple material. The inside curtains and hangings will be of dark goods unless the room itself is dark and needs all the lightening that textures and furniture can give.

The most conspicuous pieces of library furniture will naturally be the bookcases. These may either be built in or movable, but unless the movable cases are very handsome old pieces or excellent reproductions, it is much better to have the cases built in and treated precisely the same as the rest of the woodwork, whether natural or painted. It is also preferable that the low built-in bookcases should not be shut up in glass doors.

Built-in bookshelves may be either adjustable or fixed, but, for the sake of uniformity of appearance, the fixed shelves seem preferable. In having cases built, if the shelves are to be fixed the following measurements should be observed.



Books and old prints are the chief decorative features in this library



## Drawing-room, Parlor, Library 111

In reckoning the sizes of books it is safe to allow eight inches in height for duodecimos, ten inches for octavos and twelve inches for quartos. Between the tops of books and the bottom of the shelf next above them there ought to be at least an inch of space. Therefore, beginning at the lower part of the case, between one shelf and the bottom of the one next above it there ought to be spaces of thirteen, eleven and nine inches for the respective sizes, quartos, octavos and duodecimos.

In depth the shelves should be at least a foot and it is better if they can be fourteen inches. The lowest shelf ought always to be raised two or three inches, or even a little more, above the floor on a foundation or plinth. All the moldings used at the bottom or top should be simple but bold and full of character. Don't have the cornice at the top too elaborate or projecting too far beyond the rest of the case.

Occasionally it is found desirable, at least with some cases, to have the lower part, about two or two and a half feet from the floor made into cupboards or even fitted with drawers. Cupboards are better looking and do not break up the structural lines as much as drawers. These cupboards or drawers are for the accommodation of maps, folios, prints and the hundred and one things that collect in a library and are



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needed from time to time but which it is not well to have lying about loose.

Besides the bookcases the most important pieces of furniture in a library will be a spacious table at which one may write, if so minded, and still have plenty of room for lamps, magazines and the rackful of the latest books; a comfortable sofa before the fireplace and a number of easy chairs.

If any one has a predilection for oak furniture, the library seems an especially fitting place to indulge this taste. Other types of furniture, however, are equally suitable and often to be chosen in preference. The reader is again reminded that a number of possible color schemes and treatments for all the rooms in the house, along with advice on curtains and hangings, will be found in Appendix I.

## VIII

### DINING-ROOM AND PANTRY

**I**N the whole house no room is more important than the dining-room. It is there that we gather daily to enjoy the good things of life that Providence has richly bestowed upon us, seated around the board that ought to be sacred to cheerful and enlivening conversation, to the stimulating interchange of thought and the chiefest pleasures of wholesome domestic intercourse. The act of dining distinguishes civilized man from the savage, the man of social instincts and amenities from the unfortunate outcast of squalid city purlieus.

In the dining-room we perforce pass much of our time and the time we spend there should embrace many of our pleasantest hours, for though family table talk cannot be expected to afford an uninterrupted "feast of reason and flow of soul" it ought at least to be lively, good-natured and as constant as possible for mere health's sake if for no other reason. In the dining-room, too, we welcome our friends with kindly hospitality and it should, therefore, worthily repre-

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sent us and our manner of life. In fact the dining-room voices the spirit and temperament of the household quite as fully as, if not more than, any of the other rooms and as its uses are so intimately associated with an important side of our home life we should obviously not slight it nor suffer it to be meanly appointed nor skimped, but rather devote our best thought and efforts to rendering it attractive.

Having thus observed the weighty claims of the dining-room to our utmost care, let us note briefly the desirable qualities of its general character. It should be dignified, cheerful, home-like, immaculately neat, restrained and of such elegance, coupled with simplicity, as circumstances permit. With these desiderata before us, the question arises, "How may we best achieve the desired result, particularly if only a moderate expenditure may be devoted to that end?"

In the first place we must carefully prepare the room for its furnishings and this preparation must be made both with reference to the style of the room itself and its relation to other adjacent rooms or hallways as well as to the kind of furniture that is to go into it. As to the methods of treatment recommended to remedy inherent defects in the room itself—how to bring down too high a ceiling or raise one that

is too low, how to tone down a room in which there is an excess of light, how to brighten and warm one where there is too little or where the exposure is unfavorable — fully detailed suggestions have been given in a previous chapter. Likewise in another chapter have been set forth the general principles governing unity and contrasts between the several rooms and hallways. This brings us to the interior of the dining-room. Assuming that the proportions are acceptable and the lighting agreeable, and that the rest of the rooms have been, or will be managed, with due regard for a sense of unity, we are free to plan for the floor, walls, ceiling and woodwork immediately in question.

Before, however, deciding upon the treatment of the floor, the color of the walls and the kind of woodwork, especially if there is paneling, one must consider what kind of furniture is to go into the room. If walnut or mahogany furniture is to be used, it will not do to have the floor finished as oak or have fumed oak or chestnut paneling and door and window trims. Oak does not agree with walnut or mahogany and by forcing them together one kills the other and the effect of both is ruined. If old English oak furniture is used, which is so popular just now whether in originals or reproductions or the black-toned Flemish oak, oak paneling and

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trims and oak treated floor will be quite in keeping. On the other hand, if the furniture is to be walnut or mahogany, the paneling and trims ought to be cream white or grey while the floor should be walnut finished and waxed.

It is a good and safe principle, under ordinary conditions, to keep the dining-room walls as light in color as possible. As a worthy precedent we have the almost universal practise of the old architects and decorators who rarely planned a dark walled dining-room. This preference was not the result of unreasoning caprice. They knew the effect of color upon human disposition and moods and, believing that a dining-room should be a place of brightness and cheer, they took the best way they knew of making it so. What has just been said is only by way of example and caution respecting certain basic difficulties to be guarded against at the very outset. It is, of course, presumed that proper principles of combination will be observed as enunciated in Chapter III.

The possible treatments for the floor afford considerable variety. To begin with, we may have hardwood with a highly waxed finish. Then, again, we may have the boards stained mahogany color or walnut or cherry or treated with a dull oak finish. Another possible solution of the floor problem is offered by paint and it is

really often desirable to make use of it, particularly in the case of old floors where the grain of the wood is a trifle worn and roughened. Several preparatory coats must be applied before the final gloss is put on. Various shades of grey are most serviceable and agreeable and occasionally pumpkin yellow, regular deck paint, can be used with excellent effect. Painted and stained floors are, naturally, of much less initial cost than hardwood but they are harder to keep in perfect condition and require more frequent, though small, expenditures.

As to floor coverings, rugs are infinitely preferable to nailed-down carpets both for appearance's sake and for convenience in cleaning. A considerable extent of bare floor, three or four feet, should be visible all around the edge. The rug ought to be either a good Oriental one or else a one-toned piece of Wilton or velvet without border or any kind of pattern, harmonizing in color with the walls and hangings. One charm about Oriental rugs is that they impart richness and warmth without clashing with their surroundings and display a varied pattern without creating a feeling of unrest. No other carpetings possess these rare traits so that if a really good Oriental rug is out of the question do not try any substitutes that attempt the same qualities. If you do you will be disappointed. They

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will always be unsatisfactory, look cheap and detract from everything else in the room. Oriental rugs, unfortunately for most of us, are expensive, but if you cannot afford a really good one it is much better to have a one-toned rug of Wilton or velvet. Do not tolerate any kind of figure or pattern. It will always look fidgety and decrease the size of the room.

If you cannot get your rug of the color or shade you wish to go with your walls, or if you are embarrassed with an objectionable figured rug, the trouble can be easily and cheaply remedied by having it dyed. If you have trouble in getting the right color it is not a bad idea to get a light color and then have it dyed exactly as you wish. It will generally be found desirable, for the sake of balance, to have the floor covering somewhat darker than the walls.

When we come to consider the walls we find the greatest variety of treatments awaiting us. In the first place they may be entirely or partly paneled in the natural wood or painted cream white or grey. If paneled only part way up, the upper portion may be papered or finished rough with the tint mixed in the plaster. Or again, the walls may be wholly painted or papered, covered with painted burlap, hung with stamped leather, stamped velvet, silk rep or covered with grass cloth — any of a number of





The furnishing of this dining-room is reduced to the lowest terms consistent with convenience and comfort



things either singly or in combination. Detailed suggestions and schemes for the effective employment and combination of these various materials are given in Chapter III.

For paper there are certain designs that are especially suitable for dining-room use. To mention only a few of these, one might suggest large loose geometrical figures in a becoming color, or heavy cartridge paper of two-toned stripe, some of the Japanese papers, such for instance as several of the patterns in gold or with black foliage on a rough cream ground, silver paper varnished or the old Colonial landscape papers of Chinese or Classic design. These last are best used to cover the wall above the chair rail, the part below being wainscoted and painted cream white or grey. One of the foremost English architects covered the walls of a room in his house with squares of the dull lead foil that he got from the linings of old tea chests and then applied a coat of varnish, securing thereby an admirable effect. It is hard to get this lead foil lining, but the effect of it may be approximated by using Japanese silver paper and varnishing it. If you paint your walls, be sure first that the plaster has a good surface. Otherwise it will soon present the appearance of a topographical chart of waterways, for every brack and crack will show through. A painted wall has the advantage of

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being easily cleaned and the result is good, whether a single color be used or, for the sake of variety, a simple, appropriate two-toned pattern stenciled on it.

The general architecture of the house will largely determine the treatment of the ceiling. With fumed oak or chestnut paneling, a beamed ceiling will be in keeping. Heavy beaming, however, is apt to make a low room oppressive and a very good alternative, which goes quite as well with the dark paneling, is plaster wrought in simple geometric patterns in low relief. The plasterer's art has far more decorative resources than we customarily exact of it and they can often be turned to good account. For a plain ceiling, tinting or paper may be used. In almost all cases, whatever the method of treatment, it will be found advisable to have the ceiling of lighter hue than the walls.

For the woodwork, cream white or grey are usually the best colors, although, of course, there are cases where others may be used with telling success. Natural wood, though beautiful in itself, generally darkens a room and somewhat limits the sorts of furniture that may be fittingly put in it.

Curtains and hangings in color may either match the walls or be of some harmonious contrasting hue. Suggestions on this head occur in

Chapter III. An almost endless range of materials may be employed, but among the most serviceable should be mentioned brocade, rep, velours, satin damask, cretonne, Russian crash, Hungarian linen, Irish homespun linen, scrim, pongee and China silk.

The lighting of the dining-room is an item that is all too frequently neglected. The manner of lighting will necessarily depend a good deal upon the shape, style and size of the room. The ideal system, where it can be carried out, is to have only side brackets, suitably shaded to avoid glare, so that a subdued but sufficient light may radiate to every quarter. To be sure, many people are strongly attached to the idea of a central light over the dining-table, but there is really little to be said in its favor when compared with the first mentioned plan. A light high overhead is always trying, annoying and puts every one at a disadvantage, while a low light shining in one's eyes is distressing. Whatever light is desired in the centre of the room should come from the candles on the table, whose rays are soft and mellow, but if, for any reason, it is not expedient to have candles on the table, the light from the sides will be quite enough and vastly more comfortable than from overhead. Indirect or concealed lighting, where the plan of the room admits of it, is usually satisfactory.

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It now remains to speak of the furniture. The absolutely essential articles are the table, chairs and some sort of serving stand or table. We generally regard a sideboard as necessary, and it certainly is most desirable, but until after the middle of the eighteenth century our forebears managed to get along with only a table in its stead, and we *can* do the same. Next, as essentials, after the table, chairs and sideboard or sideboard table—the predecessor of the sideboard—come a serving-table and a screen to hide the entrance to the pantry or kitchen. Besides the pieces mentioned, it is advisable to have as little furniture as possible, ordinarily, for a dining-room should not be crowded like a furniture show room.

In some dining-rooms, furnished in one of the eighteenth century period styles, a corner cupboard or a china cabinet will be in keeping, but, generally speaking, a display of china and pottery in the dining-room is not in good taste and is to be avoided. The same may be said of an abhorrent display of cut glass. There is really no more reason for making a splurging exhibition of the implements of eating than there is for parading the cooking utensils. Indeed, some copper cooking pots and pans might be much better artistically and far more decorative than some of the china and glassware that one



occasionally has thrust upon their unwilling gaze.

A little old hanging Dutch silver cupboard, if it will go with the rest of the furniture, or a court cupboard for the larger pieces of plate, if the room is done in one of the old English styles, might be suggested as suitable additions.

It is generally easier to furnish the dining-room consistently and completely in one of the period styles than any of the other rooms. There is one caution, however, to be observed in this respect with regard to chairs. Whatever may be the style of chairs determined upon for the dining-room, they should invariably be of the same kind, not one or two of one sort and three or four of another. Nothing will give a dining-room a hotch-potch appearance sooner than a heterogeneous collection of chairs. If the room is very large and many guests are frequently entertained so that a dozen or more chairs are needed, it is not a bad idea to have half a dozen of one kind and half a dozen of another, particularly as it is difficult to get more than six or eight chairs alike if they are old. One might have half a dozen Chippendale side chairs and two arm chairs in a set and then make up the needed number with Hepplewhite, Queen Anne, very plain Empire or even good, dignified Windsor chairs.



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Now a word as to the covering of chair seats. They should invariably be of leather, haircloth or cane. Any sort of upholstery stuff should be avoided, both for comfort's sake and cleanliness. Upholstered seats disagreeably catch and hold the clothing of the occupant and they are also liable to become spotted and soiled. Accidents will happen in the best regulated families; people, however careful and particular, will occasionally spill things and thus, where other materials would be permanently damaged or marred, leather, cane or haircloth may be easily cleaned.

If a straight period dining-room is desired, it will be best under ordinary circumstances to follow Queen Anne, Chippendale, Adam, Hepplewhite, Sheraton or Empire styles for Jacobean and William and Mary furnishings require a special kind of background and, indeed, a special type of house. If, however, a straight period room is not particularly desired, a very successful and harmonious dining-room may be furnished with a variety of pieces so long as they are good in themselves and not antagonistic to each other. For example, with a Hepplewhite sideboard and a Sheraton table, one might use some types of Chippendale chairs, though, speaking on general principles, Hepplewhite or Sheraton chairs would be preferable. Possessing a



Complete pantry equipment is an essential to housekeeping comfort



variety of furnishings of this sort need not cause the owner dismay, only it is well in gradually acquiring pieces to aim at unity of style or period so far as possible.

Last of all we come to the question of adornments. To begin with, above all things else, rigorously avoid loading the sideboard with a motley collection of plate and glass. The less there is on it the better. It would be a blessing if all sideboard tops could be kept in a state of primitive Colonial simplicity and have nothing upon them but a pair of candlesticks and, in the middle, a tea-caddy, a punch bowl or a silver urn of some sort. Standing against the wall at the back might be a lacquered or painted or a silver tray, or else a mirror might be hung there. Better still would be an old Dutch fruit and flower painting in a plain dark frame. Nothing can be more appallingly hideous than to see the sideboard piled up with an accumulation of things like the altar of a Chinese joss house so that one would fancy the china, silver and glass cupboards were in process of housecleaning and the contents had all been removed for the nonce from their accustomed shelves.

Let the pictures in the dining-room be extremely few, but let them be thoroughly good. Hints about the suitable character of dining-room pictures are given in another chapter, but

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it might be observed that portraits are always in order. If heads and antlers are used anywhere in the house, the dining-room and hall are the most suitable places for them to adorn.

If there is not a mirror hanging above the side-board, one might be hung over the fireplace, although a portrait is preferable in that position. Indeed there is no particularly good reason for putting a mirror in the dining-room and one should certainly never be hung where people will see their reflection while eating. The mantel garniture should be extremely simple, its chief feature consisting of a pair of large candlesticks or a pair of suitable vases. Never place a clock on the mantel or in any conspicuous place in the dining-room, for it is always unpleasantly suggestive of having to catch trains or the thought that one's hospitality is measured by time.

### THE PANTRY.

The pantry is the workshop of the dining-room and the two prime requisites in its equipment are completeness and efficiency. We have elsewhere noted the best method of its connection with the kitchen, either by means of a slide or a revolving cupboard. Swing doors with good springs should communicate with both dining-room and kitchen. The door into the kitchen

should not be in a line with the door into the dining-room.

There should be ample cupboard provision for all the dishes and the bottoms of shelves should be fitted with hooks for cups so that they will not have to be piled in each other. There should be separate cupboards for the glassware. In both china and glass cupboards it is well to have the shelves grooved and the doors will preferably be made of glass. It is a good thing to have at least some of the shelves felt-padded to avoid noise and breakage.

There must be ample closet room for table linen and there ought to be rollers for the table cloths so that they will not have to be folded.

It is well to have a small ice box in the pantry for occasional needs and there ought also to be an electric or gas plate warmer. There should furthermore be a large sink, either of copper or else porcelain lined, and it should have a wire cage fitted in it so that dishes may not be put down on the metal or porcelain, and nearby there should be ample grooved drying boards. The walls should be painted to resist steam and that they may be frequently washed. The points noted are the chief essentials in pantry equipment, but individual preference or fancy will doubtless suggest various other items.

## CHAPTER IX

### THE HALL, STAIRWAY AND CONSERVATORY

**I**N every house we enter it is the hall that gives us our first, and oftentimes our strongest and most enduring, impression. Not seldom, too, do we form some idea of the master's or mistress's personality and habits from this first glimpse of their dwelling. It is natural enough to wish to create a favorable and kindly feeling in the minds of our visitors, so it therefore behooves us to look well to our halls.

Of whatever sort they be, good, bad or indifferent architecturally, we can at least make sure that they express hospitality and cheer by that part of their aspect for which we are responsible.

Of the two distinct types of hall, most usually met with, the methods of treatment are necessarily so different that it will be best to treat them separately.

#### THE NARROW HALL.

The long, narrow hall, so often found in city houses of a certain date, presents a serious problem for the decorator to cope with. From the



## Hall, Stairway and Conservatory 129

architectural peculiarity of the house in which it is met with, it rarely has enough light to make it half way cheerful, its dimensions and shape are most unprepossessing and only too often it is begloomed by dark paint and, perhaps, by dark paper also.

We shall begin with the front door in our process of reconstruction and regeneration. From this source alone we can frequently get much light by removing the old door and putting in side lights running from top to bottom of the doorway. Filled with clear glass, these side lights are not only of decorative value, but make the hall far brighter than it was before. By substituting glass panels in the door itself or, by making panels of roundels or bulls' eyes, we can also materially increase the amount of light entering the hall.

After dealing with the door, the next step in treating such a hall is to begin with the floor. Unless the floor is of hard wood it will be best to have it painted and varnished, just as in other parts of the house. If the hall is still unduly dark after the alterations made in the door and doorway, it will be well to make the paint a light grey in color. If, however, there is a moderate amount of light, it will be quite possible to use a darker tone, brown, for instance, with very good effect. The brown will give more contrast

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to the light hues to be used for the walls, ceiling and floor covering.

The next step brings us to the woodwork. This we must paint a cream white or a light grey. When the woodwork of the hall is of oak, walnut, ash or some other hard wood, a difficulty presents itself in that many people consider it a profanation of good material to cover it with a coat of paint. This prejudice must be overruled without compunction. Otherwise, the satisfactory treatment of the hall will be an impossibility. Because misguided builders chose to put material, excellent in itself, in the wrong place, does not excuse the decorator, either professional or amateur, from resorting to drastic measures to remedy the error. No matter how beautiful the wood may be, it must be painted.

It often happens that a hallway has been wainscoted to the height of  $2\frac{1}{2}$  or 3 feet from the floor. If that is the case, the conditions for satisfactory redecoration are most hopeful. The wainscot and all the other woodwork may either be painted a cream white, or two tones of grey may be used, making the first and second tones give the note of variety in the panels. Other colors than white or grey for a dark hall are scarcely advisable.

Having treated the woodwork, the walls next claim our attention. In a hallway which com-



A wide hallway that is not overfurnished



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municates with a number of rooms, it is essential that the color of the walls be neutral in character, for it is most necessary to avoid all violent and unpleasant contrasts such as might readily occur were some color selected without a neutral quality. In a dark hall which must be lightened, Colonial yellow, tan, light grey or brown or a grey with an element of yellow in it, are to be especially recommended. All these colors go exceedingly well with white paint. If grey is used for the walls, of course, the wood-work ought to be done in grey, either of the same shade or of a shade not far removed. If there is a reasonable degree of light in the hall, a sage green or an old blue might be used with agreeable effect.

As in the various rooms, it is quite possible to treat the walls either with paneling, with paint or with paper. The last named, of course, will necessitate less trouble and expense and can readily be changed when such a change may become desirable. There are many varieties of wall paper that are particularly pleasing. Among them may be mentioned some of the light grey papers with a foliage pattern, or some of the Chinese patterned papers. Generally speaking, however, it will be better to use a perfectly plain paper or a one-toned striped paper, although some of the small powdered patterns

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might occasionally be acceptable. The ceiling in all these instances ought to be either white or grey and if there is a picture molding, it should be quite plain and fixed in the angle between wall and ceiling.

For floor coverings one might use either Oriental rugs or a light one-toned carpet. Some of the Chinese rugs in biscuit and blue, or in neutral grey tones would go exceedingly well. If carpet is preferred, it might be of a dull grey, or, if there is sufficient light, a darker tone might do as well.

The furnishing of such a hall is a matter that requires care and discrimination. Not much furniture, of course, can be put in it, but what is put there must be absolutely correct, or the entire effect will be spoiled.

To begin with, the hatrack, which is an utter abomination, must be entirely eliminated. It is only a concession to laziness, is extremely untidy and will wholly defeat the intent to improve the appearance of any hallway in which it may be allowed to retain a place. It is neither pleasant nor edifying for a visitor to be obliged to see the coats and hats of the entire family, along with the accumulation of overshoes that invariably gathers around its base, to say nothing of umbrellas, walking sticks, clothes brushes and gloves.

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There is nearly always a closet in a hall of the sort we are discussing, very often under the stairway, and it can very readily be made into a clothes closet where all the articles that usually adorn a hatrack can be stowed away to much better advantage than is possible when they are out in the open.

The place that the hatrack conventionally occupies seems to be opposite or nearby a broad doorway leading into the drawing room. The eye has become accustomed to look for some object in that place and as a substitute for the unsightly hatrack, nothing can be better than a long narrow table, with a chair placed at each end. This table will serve to hold the hat and gloves of a visitor, as well as the salver for cards. Very often it will be found desirable to place a bowl or vase of exquisite pattern there as an ornament.

Above the table might be hung a tapestry or a mirror. At the sides of the mirror sconces might be hung with excellent effect. In place of a long narrow table a semi-circular table of Happlewhite pattern would do equally well. Then, again, instead of having a table, a long chest might be used. On top of the chest a bowl will look well. The chairs may be placed at either end, just as in the case of the table.

As a rule, it is not advisable to hang pictures



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in such a hall or, if any are hung, they should be few in number and chosen with great care.

In the rear part of the hall it will often be found convenient to have the telephone and, if there is room, it is desirable to have a telephone table on which are pads, pencils and time tables. Of course a seat will be provided for the telephone table.

### WIDE HALLS.

There are two kinds of halls of good width. One kind, such as is found in old double houses, or in houses of pre-Revolutionary date, runs through the centre of the house from front to back and is usually of goodly dimensions. Such a hall is easy to furnish and, after the furnishing is done, the result will be most satisfactory. Much the same kind of furniture, and in similar groupings to those just mentioned, will be found useful in this wide hall, but in addition there is an opportunity to place a few more chairs, perhaps an extra chest and a small table — a card table would do — for candles, or for an old punch bowl to hold visiting cards; or, perhaps, a bowl for flowers, which should always be kept full of blossoms. There will also be more latitude for hanging pictures in a wide, generous hall of this sort.

Another advantage in halls of this type is that

## Hall, Stairway and Conservatory 135

they usually have abundant light. This being so, it is quite possible to use one of the landscape papers of Colonial pattern. These papers are reproductions of the papers that enjoyed such popularity in the houses of our eighteenth century forebears. They are most decorative in character and when they are used there should be no pictures to mar their surface. A bit of brass here and there in the shape of candlesticks or sconces will prove a valuable decorative addition.

White or grey paint are both appropriate in a hall of this description.

The other kind of wide hall is practically a room and must be furnished in much the same way. Practically the only difference in its treatment will be caused by the presence of the stairway.

With a broad floor space it will often be found desirable to use large, red quarry tiles for the floor. Built-in furniture in the shape of seats, lockers and settles may be acceptably used in a hall of this kind. The only thing to remember, in furnishing it, is that restraint must be observed so that it will not present a cluttered and crowded appearance. It must not be made to look like a lounging place, otherwise the dignified aspect of the house will suffer. In such a hall there is usually plenty of light and if natural

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wood is preferred to white or grey, it would be perfectly proper to have it.

### THE STAIRWAY.

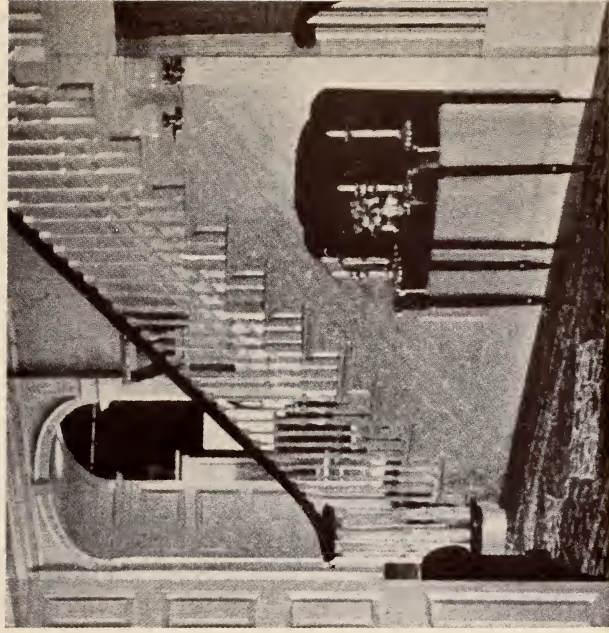
Some stairways, thanks to their excellent proportions and beautiful newels, bannister spindles and handrails, with which they are adorned, are highly decorative in themselves. Nothing can exceed the dignity and grace of many of the old stairways found in eighteenth century houses, or in the houses that have been modeled after them. The treads and risers are properly proportioned and impart an air of dignity that needs no further adornment.

However, it will be found desirable in many instances to use some piece of furniture at the landings, which are generally quite spacious. There is no more appropriate place for a tall clock than one of these wide stairway landings. Often, too, a chest may be placed there. Sometimes a decorative screen, fastened to the wall, will strike a delightful note in the appearance of the staircase. Occasionally large plants or small trees in decorative garden bowls add an element of grace.

Some people make a practise of hanging pictures up the stairway so that any one ascending or descending may examine them as they go. Care must be exercised in adopting such a



A pleasing substitute for the  
hideous hatrack



A candle table in the hallway of an old house is often  
a necessity as well as an ornament



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scheme. If not judiciously hung, pictures along the stairway are apt to detract from the dignity that ought to be a dominant element.

### THE CONSERVATORY.

We shall not consider the conservatory with regard to its efficient equipment as a place for growing plants, nor shall we discuss the sorts of plants that it may be desirable to place there. Instead, we shall treat the conservatory merely in its decorative capacity and make several suggestions regarding its connection with the dining-room or whatever other room it may open into.

In the first place, a conservatory is apt to be unsuccessful unless it has a southerly exposure, so that the plants may get the morning sun and not be chilled by the bitter blasts that so often assail us from the north in winter.

In equipping the conservatory that opens into the dining-room or living-room, it is advisable to have a number of shelves so that the smaller plants can be solidly banked up on them and present unbroken walls of greenery and bloom. If running water can be introduced it will be a great addition to the attractiveness of the conservatory, especially if a little pool full of aquatic plants or a splashing fountain can be installed and, perhaps, adorned as the Japs are fond of adorning such pools.

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To get the best decorative effect of a conservatory, it should be remembered that terra cotta and porcelain bowls for tubs or large plants, and, in fact, for smaller plants to stand in, will add a note of refinement that will well repay the trouble and expense of putting them there. It is also an excellent plan to have electric lights placed back of the plants, so that they may be turned on at night and not only illuminate the conservatory sufficiently to make the plants and flowers quite visible, but shine through the foliage which will act as a shade and diffuse the light agreeably over the whole expanse.



## CHAPTER X

### KITCHEN, LAUNDRY, STORE-ROOM AND CELLAR

A WRITER on domestic affairs has somewhere asserted that the kitchen is the most important room in the whole house. That assertion is not far wrong when you come to think of it. We could, under stress of necessity, get along without a dining-room, we could get along without a library or a drawing-room, we could even survive without a bath-room, but a kitchen we *must* have, a place where the daily food is prepared that sustains our bodies.

Too frequently, in books upon house furnishing and interior decoration, has the kitchen been shoved ignominiously into the background or ignored altogether. True, it did not, perhaps, offer a tempting field to the decorator wherein to realize clever color schemes, but no house can be considered adequately furnished and equipped unless the kitchen has been efficiently fitted out with all the requisite paraphernalia and sundry adjuncts needful to make the wheels of domestic machinery run smoothly.

Occasionally an attempt has been made to draw

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a line of distinction between the kitchen beautiful and the kitchen practical — a foolish thing to do. Unless a kitchen is practical it cannot be beautiful. If it is practical it must possess at least the beauty of orderly arrangement. Its practicality is part of its beauty. If it is not practical it must be foolish, inconvenient and, more than likely, disorderly. Order is heaven's first law and it is the kitchen's first claim to comeliness.

Since, then, common-sense, practical convenience and the beauty of orderliness are all bound together, let us make an enumeration of the features that constitute a kitchen practical — beautiful. We shall find, before we are through, that what common-sense most strongly advocates as practical and convenient, artistic sense most approves as beautiful and desirable.

As in the other rooms, we shall begin with the floor, walls and ceiling, taking account of exposure and then going on to speak of the equipment which corresponds to the furnishing.

A wide variety of materials may be considered for the kitchen floor. To begin with, we may use tiles of several sorts and colors. There are the large red quarry tiles laid close together, which are always pleasing in appearance. Then there are smaller tiles of different colors, some of which are satisfactory. Next to the first mentioned,

the red quarry tiles, perhaps the most satisfactory, are the small white octagonal tiles which make a compact and durable floor.

After tiles must be mentioned several varieties of concrete or granolithic flooring. As a rule, however, their color is dingy and there are several other practical objections that might be urged.

Wooden floors for the most part are less expensive and for that reason will commend themselves in a large number of cases. Furthermore, they are entirely satisfactory in the majority of instances. A hardwood floor is highly desirable, but the cost may run up, in that event, to quite as much as the cost of one of the first mentioned floors. Plain pine boards, if well laid, make a perfectly acceptable floor. In any event, hardwood or otherwise, the floor ought either to be left without dressing and kept scrubbed scrupulously clean or else it should be waxed only and kept thoroughly well polished.

A number of people, doubtless, will prefer linoleum to bare wood. Linoleum makes an excellent floor covering, may be had in a single color or in patterns and is easily kept clean. If one does not wish to go to the expense of covering the floor with linoleum, good heavy oilcloth may be used with satisfactory results.

Another excellent covering is made of cork,

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which possesses the merit of not being cold to the feet. Even when other coverings are used it is advisable to have cork mats for the cook to stand on at the table, sink and range. Of course other mats or narrow strips of carpet can be used for this purpose, but the cork mats are much neater in appearance.

White glazed tiles make an ideal coating for the walls, but are, unfortunately, expensive. The cost can be materially reduced by running the tiles only to the height of ordinary wainscot and by painting the walls above that. When tiles are not used at all, the walls may very well be painted from base board to ceiling and the ceiling also should be painted. In every instance a gloss paint or paint highly varnished ought to be used so that it can readily be rubbed off with a damp cloth or washed from time to time.

Paper should never be used, for it is unhygienic in a kitchen. It becomes damp and dirt sticks to it and cannot be got off. The only paper that might by any possibility be permitted is glazed like the paper often used in bathrooms.

Exposure will determine the color to be used on the walls except where white in tiles or paint is given the preference for sanitary reasons. Even where white is used in a kitchen with a southern or southerly exposure, it is suggested that the glare be tempered by infusing a cream

## Kitchen, Laundry and Cellar 143

tinge; unless white is deliberately chosen for a kitchen whose windows look south, some of the cooler colors such as grey, grey-green or a pale blue are desirable, while the warmer colors are preferable for a kitchen with northern exposure where there is a minimum of sunshine.

Unless the space immediately above and at the sides of the range is tiled, it is advisable to have it painted with black enamel. This will make it much easier to keep the range and its surroundings looking spick and span.

The best color for the kitchen woodwork is white, the paint having a glossy or enamel finish. Natural wood finish and light colors, such as grey or tan, rank below it in point of desirability. The all-white kitchen, while extremely pleasing and suggestive at once of the very acme of neatness and cleanliness, is a dreadful "telltale" upon dirty fingers and its snowy purity is maintained only at the expense of hard and conscientious cleaning several times a week. But, in the long run, it is really an advantage to have a room that will compel scrupulously cleanly housekeeping where it is most needed.

A grey kitchen, with natural woodwork rubbed down and stained a pleasant brown, is less difficult to maintain in an immaculate state, but it, too, must have its share of twice-a-week clearing. After all, no matter what the color scheme of

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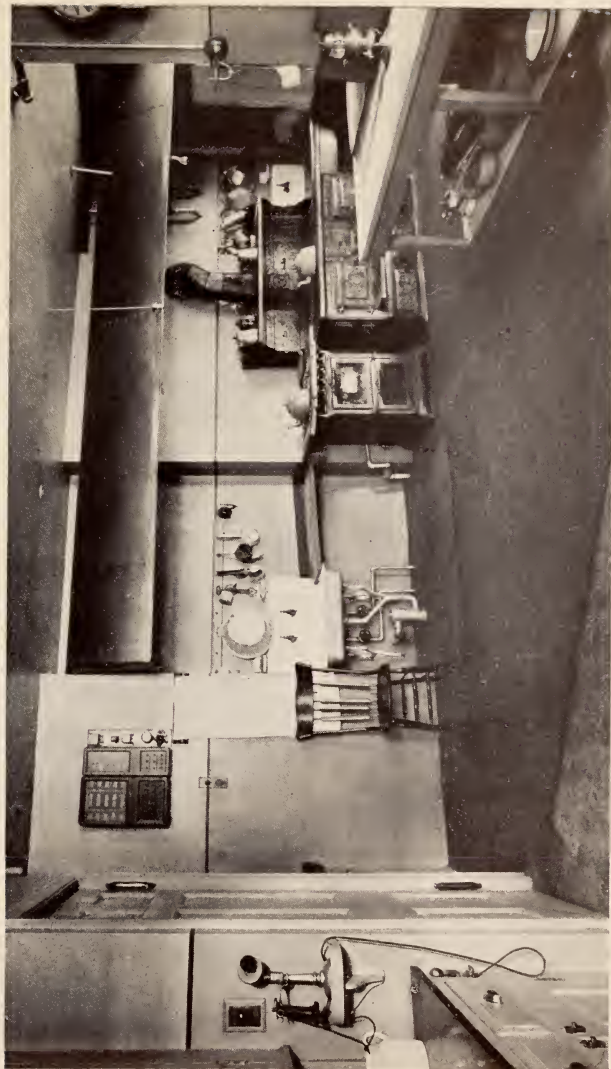
the kitchen may be, cleanliness, absolute cleanliness, is the one hard and fast requirement that must be stamped indelibly on the pages of the domestic rule book and referred to every moment, "lest one forget."

It is, of course, quite possible to suggest color combinations that would hide the dirt, but anything that would condone careless housekeeping in the kitchen where, of all places in the house, the most rigorous cleanliness, order and neatness should reign, cannot be conscientiously recommended. Quite apart from the practical side of it, what could be more agreeable than a kitchen done all in white — walls, ceiling and woodwork — with a red tile floor?

In some cases, where there are no rooms above the kitchen, there is a high open timber roof, which is desirable from a purely practical as well as from a decorative point of view. The added height aids ventilation and the exposed rafters, posts and struts are thoroughly picturesque.

The kitchen windows must be treated according to their location in the house. If they look into a neighbor's windows, it is well to have watered or ground glass that will admit plenty of light, but cut off the view. If they open upon the street or some pleasant outlook, then use scrim curtains drawn over rods at top and bottom, so that they will not blow back and forth





An excellent arrangement of hood over ranges and sinks





when the window is open and probably get in the way both of the cook and the cooked.

The range should be of the newest model if possible and should be kept well blackened and free from the spills of cooking. It is highly desirable to have the gas stove placed beside the coal range, for it can then be readily used as an auxiliary on special occasions when there is an unusual amount of cooking to be done without the cook being obliged to tramp to and fro from one to the other. Above the range or pair of ranges there should be a hood to carry up the flue all steam and cooking smells.

Abundance of light, both artificial and natural, should fall on the range. By judicious arrangement it is nearly always possible to have the range so placed that the light from a window at the left will fall upon it. Gas or electric fixtures should be directly above so that the cook may not stand in her own light, as she must if the fixtures are some distance away and back of her. The edge of the hood is a good place for the attachment of lighting fixtures.

For obvious reasons the sink should always be as near the range as possible; it improves neither the cook's temper nor cookery to be trudging back and forth the width of the kitchen in constant procession between sink and range, carrying heavy pots full of water or vegetables. A

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second sink, where it is feasible to have one, is an advisable feature and an extension of the range hood over one or both sinks, to carry off steam, is a desideratum.

There should be a window directly back of or at the left side of the sink or one of the sinks and provision for ample artificial light so that vegetables may always be properly examined and washed. The sink where pots and pans and other blackened utensils are washed is best made of soapstone rimmed with a rubber braid to prevent unnecessary clatter and breaking of both utensils and sink edge. The other sink, where enameled ware and dishes that are not taken care of in the butler's pantry are washed, should be made of white ware and should also have a rubber edge protector.

It is suggested that near the range be placed a zinc covered table, low enough to set pots and kettles on with ease and large enough to hold, without crowding, the necessary dishes and platters while the viands are being transferred to them from the cooking utensils. The zinc top should have a slightly raised rim so that, in case of a spill, it can be mopped up clean without messing things up.

The large table at which the more elaborate dishes are prepared ought not only to have abundance of light but should be fitted with a rack

along its whole length (reference will be made to this device in Chapter XIV) on which may be set or hung whatever ingredients, knives, spoons, bowls or other requisites the cook may have need for, in the particular dish she is preparing, so that they may be within arm's length and she may reach out, like a surgeon at an operating table, and put her hand on the desired article without delay, for delay often spoils a pudding.

It is a great thing to have all utensils handy. Cooks, as a class, are not an orderly set of beings, and if the pot or pan proper for a certain purpose is in an inconvenient place, they are not slow to pervert some other vessel to a use for which it was not intended, often to the detriment of both cookery and equipment. It is astonishing how much originality they can display in this direction. Convenience in the kitchen will be found an aid to orderliness and orderliness a help to cleanliness.

In a kitchen, of all places, be sure to have a place for every single thing, and also be sure to keep that thing in its own appointed place, and daily toil and trouble will boil down to accord and contentment. However, one should be careful not to "convenience" the cook clean out of the kitchen and bewilder her with a multiplicity of articles and contrivances that she *might* have a use for only semi-occasionally. Include in the

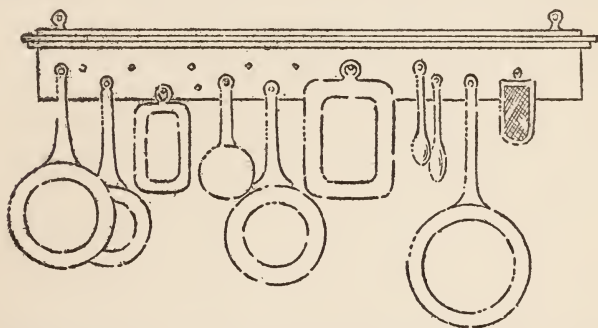
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kitchen equipment only what experience shows to be frequently needed. The many things without which no well ordered kitchen outfit would be complete and equal to all demands, but which are called for at infrequent intervals, should be kept in closets and cupboards that will not encroach upon valuable space and occasion a waste of room in the kitchen which ought to be reasonably compact.

For compactness and convenience, the cupboard shown in the illustration opposite page 152 is worthy of close inspection. The ingenious contrivance of shelves and racks inside the doors brings all the most necessary articles within short compass. The carpenter made the shelves and racks all the way to the ceiling and the housewife showed her superior wisdom by not using the upper ones. Nothing, unless it is very seldom used, should be put where it is necessary to stand on a chair or ladder to reach it.

Closets should be few in number. Pots, pans and kettles should be kept in the open and exposed to full view, hung on hooks or ranged on shelves. This bit of advice will doubtless be disapproved by some readers, but there are two sound reasons for giving it, reasons both practical and decorative. In the first place, if the "cooking paraphernalia" are hung on hooks, whoever is charged with keeping them in order

is obliged to have them always well scoured and ready for the inspection that a careful and prudent housekeeper is likely to make at any moment. In other words, closets and cupboards for the heavier cooking utensils only encourage carelessness in cleaning, for what is out of sight is too often out of mind and so they escape the rigors of close, searching observation. In the



Suitable open rack for hanging saucepans and other utensils where they will be both convenient and in full view.

second place, there is nothing more pleasing than to enter an orderly, neatly disposed kitchen and see all the copper and brass highly polished and the other pots and pans brightly scoured and carefully hung on hooks. Such a sight is an outward and visible sign of a well-ordered mind desirous of doing well with whatever comes its way.

Copper cooking utensils are not so commonly

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used as they might well be. The French, who are surely worthy exemplars in culinary matters, seem to prefer them and our own forefathers employed them extensively. They *must* be kept thoroughly clean and polished, however, else there is danger to be feared. Notes on the purchase of proper kitchen utensils will be found in the appendix.

If space by any means permits, it is always well to have a small stout-legged table with a slab of marble, about three feet by two, set in the top for use in making pastry. At other times, covered with an oil cloth, it will answer a variety of purposes.

A reliable kitchen clock is a necessary adjunct and ought to be kept rigorously accurate.

Taking the cue from old Dutch and German kitchens, it is worth while, from a decorative point of view, to have shelves so that the platters and plates kept in the kitchen may be ranged upon them in due order. A word here about these same platters and plates: It is desirable to have them of decorative colors and patterns. Such ware can always be obtained at an exceedingly reasonable price. These, then, with the bright glimmer of well polished copper pots and pans, impart a homely charm that cannot fail to commend itself to both mistress and maid.

As a last touch, keep your coffee, salt, tea,



spices and such things in some of the boxes or canisters decorated in the Bavarian peasant style. Their note of color and design will be a valuable addition to the *tout ensemble*.

It is easy to brighten up various rooms in our homes, where one lives and naturally demands a cheerful surrounding. One does it as a matter of course and accepts the result as the only befitting sign of comfort; and yet, when the kitchen is to be considered, the words "necessity" and "result" are apt to be alone taken into account. Give the kitchen its own proper kind of interior decoration and bestow upon it the consideration due its station in the home's make-up. Such care will assuredly not be without its good effect upon the maids and their work.

The kitchens of Holland are examples of what thrift combined with the care of things will result in. In these rooms, set aside for the preparation of food, the decorative value and demands have made them not "only workrooms" but bright and cheerful spots; if one believes that brightness should be present at all meals, why not say that in the making of meals this note should also exist?

Where it is possible to arrange it, it is desirable to have adjoining the kitchen, or at least close by, a small closet-like room fitted up for the care of cutlery with cleaning stone, emery powder for

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the kitchen knives and forks and scouring accessories for the pots and pans. Here also oil can be kept and the lamps cared for.

Nearby and readily accessible from the kitchen, too, should be the refrigerator and a small room for the household stores. If things can be so planned a great deal of wearisome tramping up and down cellar stairs will be avoided.

### THE LAUNDRY.

Washing and ironing should be kept out of the kitchen. It is both unsanitary and unpleasant to think of that our soiled clothing should be laundered in the same place where the food is prepared for our tables. The utmost effort should be made in every way to keep the two places entirely distinct.

In their equipment laundries can be made just as expensive or inexpensive as the owner may elect to have them. It is very delightful, to be sure, to have all the most modern appliances such as electric mangles, electric drying ovens and the like, but it is not at all essential.

The really essential thing is to have the laundry away from the kitchen and this can be done, stating the case in the lowest terms of minimum possible requirement, if there is any place available with running water, a drain and space for tubs and some kind of heating apparatus for



A kitchen cupboard that could have been improved  
by leaving out the top shelves



hot water and flat irons. And there is usually such a place available. If no better place offers, a laundry can generally be contrived in the cellar. Electric irons and all the rest of the up-to-date accessories, however desirable and well calculated to save or lighten labor, are not absolutely essential to the domestic laundry, so do not defer having one until you feel it is possible to have all the latest and most approved fittings.

## THE CELLAR.

The cellar is all too often regarded as a necessary evil and treated with despite, neglect or contempt whereas, in reality, it is not seldom a blessing in disguise and full of possibilities for improvement and convenience. There is no good reason why the cellar should be completely turned over to the heater, a dreary waste of coal bins, a woodpile, an untidy ash receptacle and possibly a little space for a refrigerator and the family vegetables.

On the other hand, there is every good reason why the cellar should be kept bright, clean and attractive and made the most of to conduce to the convenience and comfort of living.

Light and plenty of it is one of the first essentials for the regeneration of the unattractive and hitherto nearly useless cellar. If the windows are arranged in the manner suggested in Chap-

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ter I there will be no difficulty about an abundance of light. Next to light there should be good drainage.

The floor should be of concrete or some material that can be washed up easily and kept clean. The windows, of course, must be kept well scrubbed if one expects to get any light. The walls are best whitewashed and if it is desired to give any part of the cellar a smoother finish, the walls can be covered with compo board and painted.

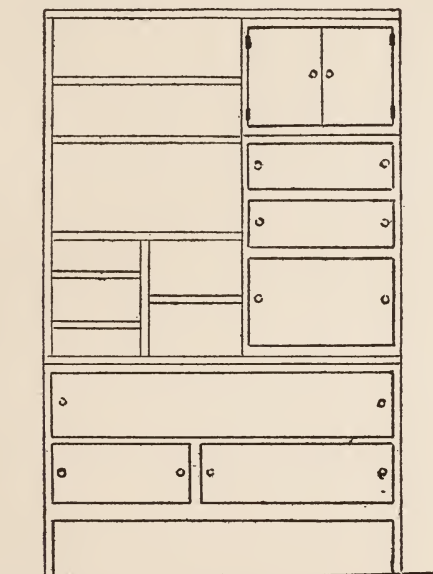
After the heater, coal bins and ash pile have been subjugated, cleaned up and restrained within reasonable limits, we shall find that there is usually a good deal of space left that can be utilized in a variety of ways. We have already suggested that a very satisfactory laundry can be fitted up in the cellar. Another thing that can readily be devised is a workshop with a work bench and all the other requisite fitments. Again, if any one is addicted to photography, a dark room can easily be contrived in the cellar. Where it is expedient for purposes of making rooms or divisions in the cellar, tongued and grooved pine boarding can be used.

### THE STORE-ROOM.

No house is properly equipped for human habitation unless there is some place where things

## Kitchen, Laundry and Cellar 155

not in daily use may be safely stored away in good order until they are wanted. Most of us have such rooms in the top floor of our houses or else the garret is partially fitted up as a storage place.



Built-in shelves and cupboard for use in store-room.

The first requisite of a good store-room is that it have abundant closet and shelf accommodation. It is a good thing to have the shelves in a store-room adjustable to suit the various sized and shaped bundles and packages that must be



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stored away, otherwise a great deal of space is apt to be wasted and a great deal of effort is sure to be fruitlessly expended in trying to put everything away compactly.

It is an excellent idea to have cedar chests or lockers built in. Some space is saved thereby and there is no possibility of dirt and dust getting back of or under them.

Where there is room, it is a distinct advantage to have a row of closets or lockers built in to hold clothing, bed coverings and the many other things that have to be put carefully away at various times of the year.

A deal of trudging up and down stairs and carrying of bundles will be obviated if the store room is so situated that a small sized lift or large dumb waiter can be run up to it in a shaft extending from the ground floor. If there is any way of having such a lift it ought to be made large enough to carry trunks.

## XI

### BEDROOMS, GUEST ROOMS AND BATHS

**B**EGINNING with floors in our consideration of bedroom equipment, too much insistence cannot be laid on the necessity of providing for care and frequency of cleaning. That means, in other words, that carpets ought never to be used and that rugs ought not to be large nor many. A carpeted floor makes a stuffy bedroom and large heavy rugs are nearly as bad as carpets in this respect. They collect dust and offer more obstacles to frequent and thorough cleaning than a few small rugs that can be readily taken out and beaten.

A bedroom is not a sitting-room and ought not to be equipped as such. In fact it cannot be if sanitary requirements are at all considered. It is simply a place in which to sleep and dress. Small rugs on either side of the bed, before the bed couch, the fireplace and any other piece of furniture essential in a bedroom are all that are either necessary or advisable.

The rugs by the bedside ought to be soft and warm but in other places rugs with short nap

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are preferable. The corners of bedside rugs should be weighted or, better still, fastened down with eyelets to prevent slipping and sliding. In summer, with the exception of the rugs by the bedside, rugs of Japanese matting are particularly desirable.

The walls of bedrooms are best either painted or else covered with a simple, smooth paper that can easily be rubbed down with a cloth. It is always well to have both walls and ceilings of bedrooms of a light tone suggesting brightness and cheer.

As to hangings in bedrooms, the fewer they are the better and in all cases let the materials be light in weight using such goods as cretonnes and chintzes and carefully avoiding stuffs like velours that will give the room a heavy look. Simply made window hangings and valances of figured material are very effective with plain walls and it is often well to cover chairs, lounge and cushions with the same sort of material. Sash curtains should be of the plainest description. Suggestions for all these details have already been made in a previous chapter to which the reader is referred.

Care must be exercised to avoid overcrowding in the furnishing. Many people make the mistake of putting too much furniture in their bedrooms and then wonder why those same rooms

are oppressive and lacking in a sense of serenity and repose. There are, of course, certain objects of furniture that are indispensable — bed, lounge, dresser, chest of drawers, small table and several chairs — but beyond these, weigh well the question whether any other piece is absolutely essential or particularly desirable for any reason. Better a little too much restraint in this respect than not enough.

It is false economy to stint the money you spend on comfortable beds. Better do without some other less vitally necessary thing for a time. Let the materials put into your mattresses be the best obtainable, let the quality of the springs agree with the mattresses and be sure that both springs and mattress fit the bedstead, being neither too large nor too small. Nothing makes a bed more uncomfortable to sleep in — and one finds many such — than misfit mattresses and springs. The members of your family and household deserve every attention to their physical comfort and nothing will make a guest feel more welcome under your roof than an easy resting place. This may seem homely and even unnecessary advice but experience has proved that it is timely; such matters too frequently do not receive the attention they deserve.

If one really values comfort and convenience and, we might add, time-saving, it is worth while

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to have closets carefully arranged and equipped. In the first place they should be spacious. If the house has electricity, a light may be so contrived that it will go on as soon as the door is opened. Every closet ought to have some means of ventilation and this may occasionally be effected through a specially contrived flue. The closet should be painted white inside and enameled both to make it lighter and to be more easily cleaned. It is sometimes advisable to line it throughout, floor, ceiling and walls, with composition board which is then painted.

If space permits, shelves and drawers may be installed as convenience dictates. It will usually be found desirable to have a shelf raised the height of the base-board above the floor for shoes and slippers. Occasionally a narrow space at one side may be utilized for a series of little shelves one above the other for this same purpose. It will be found extremely convenient to have the inside drawer fronts drop down as panels. A lady's slipper drawer where she keeps her evening slippers ought to be lined with white silk.

It is quite true that it costs more to fit closets up in this way but, in the long run, the game will be found worth the candle and it is just such things that make a large share of the real comfort of a home. It is just such things, too, that



A peaceful bedroom simply furnished with plain furniture





make us feel that we really *live* in a house and do not merely *occupy* it.

Don't load your bedroom walls with pictures and useless nick-nacks. By so doing you lessen the air of repose a bedroom ought to have. Have only such things as you are really fond of and mean something to you. Likewise do not crowd your bureau or dresser top with a lot of useless dust collectors. Have every accessory there that you actually need but no more than you need.

The personal habits of the occupants will, to be sure, somewhat determine the arrangements. If a person, for instance, is fond of reading in bed, there will be a conveniently arranged light over or beside the bed head. If there is an open fireplace in the room, an easy chair beside it is a necessity. So it goes. The placing of window seats, the hanging of curtains, the thousand and one little details that give character and make a room cheerful and homelike must be determined by conditions in each individual case. Many hints are given in the guest room section that will apply equally well in the case of family bedrooms. The main things to keep constantly in mind are comfort, convenience and simplicity.

## THE GUEST-ROOM.

"And yours, my friend!" Such are the simple words of welcome carved above the house-

door of a small country seat near a certain village in a certain county in England — the precise location counts not. What does count a very great deal is that the master of the house has voiced with few words and genuine sincerity the chief principle of true hospitality to all that chance to share the shelter of his roof — the house and all its resources are at his visitors' disposal to make them comfortable and happy during their stay.

To live up consistently to this principle of seeking the guest's comfort and happiness, it is obviously of the first importance that the appointment of the guest-chamber, where he or she may be quartered, should be a matter of thoughtful care. It is astonishing how many guest-chambers fall far short of the mark and that, too, in houses otherwise well furnished. They are painfully unattractive, and at a glance it is evident that little if any attention has been paid the sundry little things that aid in making a visitor's stay most agreeable.

Proper equipment of the guest-chamber need not be a matter of great expense, but it must be a matter of careful consideration. After all, it is the provision of little accessories that will count most, just as it is the little acts of courtesy and thoughtfulness habitually occurring that go to make the charm of a well-bred person's man-

ner. So then, since the good hostess, in furnishing a guest-chamber, will in every way try to promote the guest's comfort and convenience as an earnest of his welcome — if he be not welcome the disposal of his quarters must depend upon the conscience, manners and diplomacy of the hostess — let us view the question first on the score of material requisites and, secondly, with regard to such arrangement as will most conduce to attractiveness and cheer.

At the outset it should really go without saying that the guest-chamber or chambers ought to be so placed in relation to the other bedrooms that guests in their goings and comings may be as far as possible independent of the movements of the family. It will be much pleasanter for all concerned and save some awkward positions. Likewise in settling the location of guest-chambers it should be carefully seen to that they are out of sight, sound and smell of the service end of the house. It is not considerate nor in good taste to afflict the eyes or ears of one's visitors with selected glimpses and strains from the domestic workings of the establishment, neither is it desirable to advertise to them several hours beforehand what's a-cooking for dinner.

Nothing can be more important in fixing the position of guest-chambers than convenient access to a bathroom quite separate from those in

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constant use by members of the family. It is always extremely uncomfortable for guests to be obliged to use family bathrooms. When they go for their bath in the morning they have the annoying feeling that they may be encroaching upon the master's or mistress's accustomed time of bathing or else from their bedroom door they must maintain a circumspect lookout to see when the coast is clear. On the other hand it is unpleasant for the family to feel, all during their ablutions, that perhaps they are keeping their guests waiting. In all well arranged houses, therefore, separate bathrooms will be provided for guest-chambers. In cases where this may be impossible, however, the guest-chamber should be so placed that the unfortunate guest will not have to run a perfect gauntlet of doors before reaching the particular one he seeks. In houses where much entertaining is done it is almost indispensable to have a maid's or valet's room adjoining the guest-chamber.

As to the furniture contents of the guest-chamber, while observing a rule of simplicity as far as practicable, there are certain considerations that are absolutely imperative. In the first place it is well to have two single beds or, if there is only one, let it be of full size. Single beds, however, are preferable and, as the tastes of many people vary in the matter of sleeping arrangements, the

mattresses should be neither extremely hard nor extremely soft, striking a medium between the two that will adapt itself to the needs of the average visitor. Between the heads of the beds there should be a small table for candles, pitcher and telephone. It is well for this table to have a shelf or shelves beneath. It is often desirable, especially where there is only one bed, to have two tables, one on each side. There is then plenty of room for candles, tumbler and pitcher or, better still, a thermos bottle on one side and telephone with directory and pads on the other. It is thoughtful, if in the city, to provide a list of the principal shops, theatres and so on, including also the family physician's number. By the bedside there should be warm, soft rugs and the comforters ought to be of silk and light in weight.

If the house is equipped with electricity there ought to be a light with a cord of adjustable length over the middle of the bed head for reading in bed. While speaking of lighting, hints about several appliances seem necessary from the general lack of attention in several respects. For one thing, there ought to be a drop light over the dresser or bureau and it ought to be adjustable and have a shade to throw the light down. There ought also to be adjustable lights at the side. With the light, or rather lack of light,

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sometimes found it is hard enough for men to brush their hair and much more difficult for women to do their own. In addition, light for shaving should also be provided either in the bedroom or bathroom, preferably the latter.

In this connection it is well to add that all mirrors should be so placed or hung that one can get a good light in them. The writers know of one handsomely furnished apartment where all the mirrors are so unfortunately placed that it is impossible to get sufficient light in any of them. Any one who attempts to shave by their aid is very apt to look afterwards as though he had been through a German students' duel. A dresser with a mirror in three parts is desirable, the two end sections being hinged and adjustable. Then, too, there ought to be a pier or cheval glass and it is an excellent idea to have a full length mirror set on the inside of a closet door. In fact such a mirror may take the place of a cheval glass, although one ought to be provided if possible.

A good variety of dresser or dressing table is somewhat concave in front, so that any one seated before it may have the various drawers and compartments readily accessible on either hand. Presuming that the guest-chamber is to be used sometimes for women and sometimes for men, it is necessary to have a bureau or chiffonier as



well as a lady's dresser. Besides these there should be an ample chest of drawers so that there may be an abundance of room for the bestowal of clothing. In bureau, chest and dresser the hostess should look to it that the drawers run easily and do not stick. It is a good plan to have glass plates to put on the tops of both bureau and dresser. In the first place they are clean and easily kept so and, in the second, so far as the guest is concerned, he or she doesn't like to feel that a bottle of cologne or alcohol or what not may be spilled or leave a mark on a cover or on the woodwork.

It is an excellent idea to have the inside of the drawers in the lady's dresser painted white and enameled. This gives a wholesome appearance and aids in the removal of any dust that may collect there. The paint should be laid on carefully, however, and the enamel surface should be perfectly smooth with no tendency to stickiness or the work will be worse than useless. Somewhere, in bureau, chest, closet or table, there ought without fail to be a handy drawer containing needles, thread, buttons, mucilage, stickers, string, wrapping paper and a thousand and one other odds and ends that any one is apt to want at any time but will very often do without altogether rather than put a hostess to the bother of getting them.

Another piece of furniture that should always



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be included in the equipment of a guest-chamber is a table desk provided with stationery both marked and plain and all the necessary writing paraphernalia. A reasonable supply of postage stamps ought not to be forgotten. It is well to include telegram blanks in the list of things desirable, for a man while visiting has often to attend to important business concerns at the same time and greatly appreciates all such facilities. A wastebasket is also necessary. Details in the preparation of the guest-room are of great moment and scrupulous care in even the smallest trifles will add to the welcome of the visitor and show him that some thought has been taken in his behalf. And there are many occasions when such trifles become of the highest importance. No omission is excusable that may cause the guest a moment's annoyance.

Either on one side of the table desk, if it is large enough, or, better still, on a separate table there should be a reasonable number of books — novels of the day, classics, semi-classics — to suit all tastes and needs. It is well, likewise, to have some magazines — not a year old — in the same place. A comfortable reading lamp will, of course, accompany this outfit. The appropriate reading lamp leads one on to a reminder about easy chairs, of which there should be more than one. On the reading table or on the table desk

it is a graceful attention, if the guest be a lady, to have a bowl of flowers. They breathe a welcome in a way that nothing else can. Your men guests will always be pleased to find a box of cigarettes on desk or table, and forget not, at the same time, to have ash-trays. Ash-trays of glass or some washable material are preferable to metal or substance that will either tarnish or stain.

There ought either to be a hat and boot cabinet of some kind or else some special provision should be made for them in the closet. A lounge or reclining couch is also a desirable adjunct to the furniture of a guest-room and can often very fittingly be placed at the foot of the bed. When it is not placed there it is a good idea to have a slatted trunk rack or stand set there for the arriving guest's trunk so that it may be easily unpacked without uncomfortable stooping over. Where it is at all possible, it is acceptable to guests to find some sort of safe where a lady may put her jewels or a man his valuable papers without having to worry about them. It will avoid the necessity of having to contrive suitable places.

The guest-room closet should be kept absolutely unoccupied and free of any of the family belongings or clothing. Too often one finds a guest-room closet used by the hostess or some of her family as an overflow receptacle for clothes. A

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guest-chamber ought always to be kept in perfect readiness to receive a guest, whether one is expected or not, and when one does drop in without warning it does not conduce to a sense of welcome to have some member of the family come and fish out of the closet various things that have been forgotten. The same caution may be added about all drawers in the guest-chamber. In the closet there ought to be either a laundry bag or a hamper.

On the bureau or dresser the thoughtful hostess will provide a full complement of brushes, combs, handglass, a pincushion full of pins, manicure things and all the trifling toilet necessities. These are particularly essential for the convenience of dinner guests or those who have unexpected occasion to stay over night. It is better that they should be of plain ivory or a substitute of some similar character rather than of more ornate workmanship, so that they may be made fresh after the departure of each guest.

If at all practicable, there ought to be an open fireplace for warmth, ventilation and cheer and, on the mantel or somewhere else in the room, a reliable clock with an unobtrusive tick and a way of silencing the strike. Some people do not like a clock in the room, so it had better be one that can easily be removed. At the windows it is best to have two sets of shades, the outer dark and the

inner light, or else a double-faced single set, light on the side toward the room and dark on the outer side.

As to the curtains, let them be simple, so that they may be often washed. Broad window sills are not only a boon but a necessity, for guests, time and again, like to spread things out in the sun and air. A French window with a balcony or a porch outside, where clothes may be brushed and aired, is a great acquisition.

A hardwood or painted floor with small rugs that can be readily taken up and beaten is preferable to a carpet for then it is much easier to freshen up the room.

And now a word about making the room attractive and cheerful apart from its equipment and essentials. Give the guest-chamber the pleasantest outlook you can — let it be in the front of the house or in a wing quite away from the workings of the domestic quarter. If you are proud of your home you will wish your windows to show the most pleasing part of your surroundings to your friends. As for the room itself, if it can be spacious and airy, so much the better. At any rate, have the windows large and cheerful so that they will let in plenty of light. If the guest-chamber is on the sunny side of the house, or at least where the morning sun will come in — at which time the guest is more likely to be in the

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room than later — he will doubtless enjoy the cheery warmth and light.

There should be few pictures, but those excellently well chosen and there ought to be little if any bric-a-brac for, as a rule, it is superfluous and catches dirt. As to the possibilities in paper, paint and general color scheme, detailed directions have been made in other chapters.

Some of the suggestions just given may seem unnecessary because the things suggested are so obviously essential; other suggestions may seem foolish because they deal with such trivial things. The first objection, however, is fully answered by the appalling frequency with which the obviously essential things are forgotten or neglected. All these things people *can* think of but they do *not*. The second objection is met by calling to mind that it is the little thoughtful attentions, trifling in themselves, but nevertheless sincere, that make us feel welcome.

The appointing of the guest-room need not be a matter of great expense, as stated before. With a little ingenuity and thought the hints above given may be adapted to individual needs. The main thing is to make your preparations in a spirit of consideration, remembering that the prime requisites of a guest-chamber are that it be cheerful, neat, homelike and convenient. Every hostess wishes her hospitality to be well spoken

of and well thought of and it is by attention to just such little things as those noted above that she is surest to realize her wish. It is not the mere material creature comforts that most please the guest, but rather the consciousness of welcome conveyed by all the gratifying evidences of thought that has prompted attention to the minutest details.

## THE BATH-ROOM.

There is no room in the house that demands absolute order and thorough cleanliness so insistently as the bath-room. There is no room in the house where the absence of the one or the neglect of the other become more painfully apparent and, we may add, no other room by which our house and our methods of housekeeping are more frequently — shall we not also say, accurately? — judged. Likewise, there is no room in the house more indispensable to our personal comfort and to the preservation of our health.

We should, therefore, aim to have the best possible and most complete equipment for it that circumstances will permit. Money spent on complete bath-room equipment is always well invested. It is not necessary to have fancy things, but, on the other hand, the purchase of cheap, second rate fittings is not an economy.

In Roman days the bath was a thing of beauty



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and dignity whither the populace flocked and bathed in marble pools amid a surrounding splendor that we to-day little dream of. Pride was everywhere riot and to the bath its just portion was allotted so that the tradition made sacred has been handed down to us and we accept it, sometimes doing it justice, but oftentimes allowing the thoughts of other things to crowd it out a bit and accepting it as a matter of course.

There is no reason in the world why the bath-room should not be both thoroughly practical and beautiful and there is every reason why we should strive to give it a distinct decorative value.

For the sake of clearness and orderly system, let us consider it first from the practical point of view with its equipment of fundamental necessities and the sundry accompanying accessories, and then, secondly, from the ground of the latent possibilities it affords.

The fundamental necessities in a bath-room — the bath tub, lavatory and water-closet — should be installed with a view to secure the maximum degree of efficiency, comfort and cleanliness. Porcelain or glazed pottery bath tubs are highly desirable, but are by no means necessary and, if used, all the other appointments of the room should correspond in elegance. Porcelain lined tubs and lavatories answer the purpose quite as





A well-equipped and lighted bathroom



well, are equally presentable, far less expensive and are less liable to accident. Be sure to have your bath tub large enough even though some other minor feature has to be sacrificed. Also be careful to have it so set that it may be easy to clean back of and under it.

If there is a fair sized closet or an alcove, and no better place offers, it may advantageously be made into a shower and lined with metal, tile or marble, as circumstances permit. Of course a canvas curtain reaching down to the top of a high sill will serve to keep the water from splashing out into the room, but a glass door is preferable.

The wash stand or lavatory is best made of porcelain or iron porcelain coated and should have a slightly raised rim about the outer edge. Such a lavatory will have no angles nor corners where dirt can collect. The oval shaped bowls, all things considered, are most desirable. Of course all the plumbing should be open and easy to get at.

Do not fail to have a sufficient number of rods or racks for towels. There should be one long one over the tub for the heavy bath towels, another nearby for the bath mat, several smaller ones for the face towels and wash rag, and still others, quite separate, for the guest towels. Glass or celluloid rods are preferable to nickel

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because moisture has no effect upon them. Indeed in all the bath-room fittings there should be as little nickel as possible because, even with the best of care, it becomes spotted with verdigris or tarnished and, when rubbed often, wears through to the under surface and looks untidy in the extreme. White enamel or glass should be used instead wherever practicable.

Above the lavatory or in some other convenient place there should be a glass shelf for shaving and toilet articles and, nearby, a cabinet, either suspended or let into the wall, for medicines and sundry toilet accessories. Of course there will be the usual complement of soap dishes, sponge racks and a holder fixed to the wall for a tumbler. A separate water heater, either in the cellar or, if there be room for it, in the bath-room with a gas attachment will be found a great convenience and not an unduly expensive luxury to instal.

The most sanitary bath-room flooring is of tiles with coved or rounded wall angles to insure absolute cleanliness. Cork tiling is less expensive and at the same time highly desirable, being cool in summer, comfortably warm in winter and not affected by the splash from tub or basin. If, however, it is not possible to have either of these, the floor should be covered with linoleum or else with heavy oilcloth. In any

event, whether with tiling or molding, wall angles should be coved and corners rounded to prevent dirt and dust from collecting. In short, wherever it is possible to do away with a corner in the bath-room, do so.

The walls are best tiled either all the way to the ceiling or at least to a height of four feet and then the space above painted with enamel paint in white or cream or some other light color. Less desirable, but still admissible in lieu of tiles or paint, is a glazed paper of suitable design which will be improved by a coat or two of varnish to make it quite waterproof. Where the plaster of the wall is not sound enough for paint, compo board, held in place by a plain rounded molding, and painted, will be found very satisfactory. The ceiling should always be painted or at least covered by compo board painted.

Among the furnishing accessories, where space permits, the thoughtful housekeeper will not forget a canvas soiled clothes bag with a holder attached to the wall or else a soiled clothes cabinet, preferably one with spring doors in upper and lower portions hinged from a cross bar in the middle so that the lower door will open outward from the bottom. Hampers, for obvious reasons, are undesirable. A chair or stool is a necessity and a shoe polish box is an important desideratum. There should be a mirror above the lava-

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tory and the lights should be so arranged that there may be plenty of illumination for shaving. Another full length mirror set in the door is often a welcome feature. All the rugs should be of materials easily washed.

As to the decorative side of bathroom equipment, it should be borne in mind that fittings of artistic design *can* be secured. Although simplicity of treatment is a *sine qua non*, just as much care should be given the color scheme of the bathroom as of any other room.

Never have curtains if curtains can possibly be avoided. They soon become stringy and soiled from the steam and moisture. Instead of having curtains have ground glass or one of the many substitutes. It is a good thing to have one of the small panes in the upper sash of the window so arranged that it can be opened in cold weather to air the room without opening the entire window. If the house is heated by hot air, the register should be painted white or, if there is steam or hot water heat, the radiator can either be silvered or painted with white radiator paint, thus carrying out the general color effect.

The pattern of decoration will, of course, depend upon individual taste but in any event should be extremely simple. After what has already been said, it is scarcely necessary to add that whatever pains and thought are expended

upon the equipping and decoration of the bath-room will be amply repaid by the enduring satisfaction in this most important factor in the comfort of a home.

Lastly, as to the care of the tub. Immediately after bathing, the careful person will rinse the tub and wash from the sides the slight deposit of soap suds and oil from the skin that invariably collects. If this is allowed to dry it is hard to remove and the tub soon becomes dingy and uninviting. Every day the tub ought to be washed with a few drops of household ammonia in the water and thoroughly dried.



## XII

### THE NURSERY, SERVANTS' QUARTERS AND SERVANTS' HALL

**T**HE nursery should be considered the fairy-land of the home and in it should be kept all that is dear to the heart of a child. After all, it is in this room that many of the happiest days in the life of a child are spent and it should, therefore, be filled with that charm and mystery that are ever with us when we are too young to realize the more serious meanings of life. When we grow older, we look back with pride and affection to the time when the nursery was our daytime home and hiding place and it is a source of enduring satisfaction to have those associations full of sunshine and happiness.

The nursery should be altogether a play room and ought not to be used for a sleeping room at all. The children's bedrooms should adjoin the nursery and connected with, or at least convenient to, both nursery and bedrooms should be the children's bathroom, where all the odds and ends essential to a child's comfort should be kept. It ought to be quite away from the bathrooms de-

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voted to the use of grown-ups and should not be trespassed upon by them.

First let us consider the exposure of the nursery. If it is in any way possible to have it so placed, it ought to have a southern, southwestern or southeastern exposure, preferably one of the two former. Its windows should be numerous and ample in size so that all the sunlight possible may come flooding in and remain the live-long day. Plenty of sunlight and air are important factors in preserving and fostering a child's health and should not be sacrificed to any other consideration. If necessary, take the best room upstairs, if it is the only one that meets the requirements, for the nursery, but be sure to have the sunny exposure.

In equipping the nursery, before any painting or papering is done and before any curtains or pieces of furniture are installed, adequate provision must be made for storing away toys and games and low permanent benches ought to be constructed. Of course there should be ample closet room but, even then, there will not be sufficient storage accommodation, for nursery possessions have a way that is all their own of multiplying and expanding with amazing rapidity. To supplement the closets, it is an excellent idea to have shelves, like low bookcases, built in around a portion of the room. If the plan of the

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room permits it, instead of having open shelves like bookshelves, cupboards or deep drawers can be built in.

While playing, children love to sit on the floor or very slightly above the floor. It is a good plan, therefore, to have a low seat, very much like a broad step raised three or four inches from the floor, built around as much of the room as possible. The front of this seat should come down flush to the floor so that there may be no place for dust and dirt to collect underneath. Long cushions, a couple of inches thick, covered with wash covers should be placed upon this seat.

Having arranged the permanent equipment of the room, the next thing is to supply the movables and the floor claims attention first. It should be covered all over, for every inch of it is likely to be used at some time during the course of the day and, as stated before, children like to sit right down on the lowest level while playing. If the floor covering does not extend all the way to the edges of the room, the youngsters are quite as likely as not to sit on the bare part and find it chilly.

The best kind of covering is a washable cotton or wool rug that can be readily taken up and thoroughly cleaned. Rag rugs too are very good for nursery floors. Then, again, the entire floor might be covered with a filler and rugs placed on

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top of it. As to the color of the rugs or the rugs and filler, the only thing absolutely essential is that it should be such that it will not readily show dirt. A nursery floor is bound to have hard usage and there is sure to be a great deal of dirt brought in that will necessitate frequent carpet cleaning. Therefore some dull neutral tone is preferable. The hue will be governed by the color treatment of the walls.

When we come to the walls we shall have a large scope for varied treatment. Whatever we do to them, we must always bear in mind that they are going to be largely responsible for the tone of the children's mental background. The nursery age is a most deeply impressionable age and children are intensely susceptible to the influence of pictures or anything of a pictorial nature. They are also strongly influenced by color.

For the color of the walls, we must be governed in our choice to some extent by exposure, just as in other rooms, but in our final decision we should always lean to the side of brightness and as much strong color as is compatible with other requirements so that the children's sense of color may be strengthened. Children are apt to have a love of color naturally and all color combinations in the nursery should be most carefully thought out and executed so that their color sense may be properly directed.

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Now we come to the question of embellishments. It is best to have the paper quite plain except for the figures of suitable nursery subjects that are to adorn it. These figures may be cut out and applied to the wall, or painted on, or a figured frieze of nursery design may be used as a border. Some of us are old fashioned enough still to believe in the multiplication table, the alphabet, Mother Goose and Alice in Wonderland, chiefly, however, in the two last named. Now both Mother Goose and Alice afford no end of good subjects for nursery decoration and the characters from those two classics become very much more real and remain more lasting possessions when they are on the wall in constant view than when they are shut up between the covers of a book.

Furthermore, their decorative value is very considerable. Some of the papers for which they have furnished the inspiration are particularly charming. If any member of the family is sufficiently gifted to paint or draw, there is no small delight to be had from designing and frescoing a border, as one architect known to the authors did, consisting of Walruses and Carpenters, March Hares, Cows that jumped over the Moon and Little Boy Blues blowing their Horns. The grown-up artist enjoys it quite as much as the children for whom it is done. At any

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rate, whatever *is* done, let all the figures have some meaning, some story connected with them around which the children may weave an imaginative web.

Any pictures that are hung on the nursery walls should be chosen with the same extreme care as the mural decorations, for we must remember the formative state of the children's mental condition and the responsibility for directing the course of ideals and conceptions in process of development.

Curtains and hangings must next be dealt with. It is often a question whether it is wise to have any curtains at all. In a large number of cases it is quite certain that the windows ought to be left uncurtained so that all the light and sun possible may come in and the view be unobstructed. If curtains are used at all they should stop at the sill and be of scrim, muslin, dotted swiss or some other easily washed material. Hangings should be used sparingly in nursery equipment for anything is to be avoided that fills up unnecessarily. When there are any draperies, some simple wash material such as Russian crash or else a figured chintz or printed linen are the most advisable things to use.

It is always worth while to have a window-box or else some arrangement for potted plants in a nursery. They lend a wholesome and agreeable

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touch of outdoors during the bleak winter months and, quite apart from their note of cheerful color and their decorative desirability, they encourage a love of nature and habits of observation. The plants chosen for the nursery should all be of easy culture so that the children may tend them themselves and get good results.

The movable furniture in the nursery ought to be simple. Toys and games are the main things and the floor space ought to be kept as free as possible and not obstructed with unnecessary objects. A small bookcase to hold the favorite books, a table, preferably one that can be extended when there is occasion, chairs and, if there is room for it, a comfortable lounge or couch are practically all that it is desirable to have. Everything should be substantial, for it will receive trying usage, and not "tippy," for chairs will be used to climb upon and ought not, therefore, to be of the kind that will tip over readily.

Wicker or rattan furniture is to be specially recommended for it is light and can be easily moved about, as it is bound to be in a nursery, it will not soon grow shabby looking from scuffs and scratches that cannot be avoided and, lastly, the cushions covered in bright washable cretonnes or linen prints will add a pleasing dash of color.



## SERVANTS' QUARTERS.

In the successful government of a household, nothing is of more vital importance than the judicious management of the servants, be they few or many. If the mistress of the house wishes to be a really good manager and get the best results from her servant or servants, she must, above all things else, keep them happy and contented. Now the very first step to take in securing this result is to make sure of providing adequately for their personal comfort, both during their hours of actual service and at such times as they may be off duty. The wise housekeeper, in a word, will look well to her domestics' sleeping quarters and also to the servants' hall, dining-room, sitting-room or whatever place that the size of the house warrants outside of the kitchen, may be turned over especially to them. This she will do if she expects to keep them in a proper frame of mind to render her their best service.

Promptings of common humanity and motives of self interest alike counsel kindness and consideration toward our servitors. Unless we realize our responsibilities toward our dependents—and we have responsibilities toward them—it seems scarcely fair or reasonable to exact the best of which they are capable. Fortunately the day is past when servants can be tucked away to

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sleep in dark and unventilated cubby-holes in basements or banished to cold cheerless attics. A recent writer on household affairs has very appropriately dubbed such unprepossessing quarters "lairs" and a better name could not be invented. Servants are too independent nowadays to stand such things, even when masters and mistresses are not too merciful to impose them.

In suggesting just how each housekeeper may go about solving the problem of quartering her servants, it is well to make two divisions of the subject for the sake of convenience. Servants' bedrooms and baths will, therefore, be dealt with first and, after that, some attention will be paid to arranging a suitable servants' hall or sitting-room where they may comfortably spend their moments of leisure.

To begin with, it is most important that every servant should have a separate bedroom. It is not necessary, in fact it is not desirable, that it should be a large room. If space in a house is limited, it is most advisable to have two very small bedrooms — sleeping closets, if you please to call them such — rather than one larger room, if two maids are to sleep in the house.

It almost invariably causes trouble and dissension if two maids are obliged to share one room. There may, indeed, be instances where two sisters or two particularly congenial maids can oc-



"Alice in Wonderland" has supplied the decorative theme for this nursery



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cupy the same bedroom amicably, but such instances are few and far between. One of them will insist, perchance, on having the room warm while the other, with a better circulation, much prefers to have it cool, or it may be that one is uncomfortable with heavy bed covering while the other is almost frozen without it and so, day after day, a perpetual bickering about trivial things feeds the smoldering fire of ill feeling that inevitably breaks forth into periodical rows to the great discomfort of everybody concerned and the detriment of the work.

And yet, despite all this, there are many people ignorant enough of human nature to expect to get two servants to occupy the same room and, in some cases, even sleep in the same bed, and be satisfied and placid all the while. Now, when an arrangement of this sort is forced upon two maids, one will almost invariably domineer over her fellow and reduce her to a condition of virtual slavery. When things are in such a state upstairs, we can scarcely expect them to run smoothly in the kitchen.

Beside the foregoing objections to making two maids sleep in one room, there is another almost as urgent and that is that neither can be held to a strict account for the condition of the room. If the place is at sixes and sevens, or is allowed to get shockingly dirty, whichever one is rebuked

is sure to put all the blame on the other. Perhaps they would be more than human were this not so. On the other hand, where each maid has a room all to herself, the mistress can consistently exact of the occupant the utmost cleanliness and punctilious good order.

While speaking of this particular phase of household management, it will be timely to inquire how many housekeepers make it a matter of principle to inspect their servants' bedrooms at regular and frequent intervals. Too many, we fear, and women, at that, who hold themselves exemplary housewives, never look into their maids' bedrooms or, if they do, it is so seldom that they might just as well never go. A good and thoroughly competent housekeeper will inspect every nook and corner of her house, from top to bottom, with sufficient frequency to assure herself that everything is in proper condition. This practise does not imply incessant and vexatious housecleanings. It does, however, seem highly important that a mistress should know fully all that is going on under her own roof, which she can do only by making stated and reasonable tours of inspection.

There are certain advantages that ought not to be overlooked arising from a frequent inspection of servants' bedrooms. Such an examination, to begin with, is sure to disclose whatever

shortcomings in personal habits may need a word of reproof. Then, again, when a maid knows that such an inspection is surely going to be made, she is much more apt, if she has any ambition or self respect, to try to measure up to a proper standard of neatness. The approbation of a good mistress will prove a great incentive. So much, then, for the pressing need of separate bedrooms.

As to a bathroom, it is most essential that proper facilities in this particular should be assured the domestics of any well ordered household. It seems scarcely reasonable to expect either men or maid servants to be immaculately neat and scrupulous about personal cleanliness unless a fair opportunity is given them to keep in such condition. Clean, neatly dressed servants are a perpetual commendation of the provident and careful housewife. People are judged, more than they perhaps realize, by the character and appearance of their serving folk.

The servants' bathroom should be adjacent to their bedrooms and it is desirable that the entrance should be from the corridor only and not from any of the bedrooms. It is not expected that the fittings should be as elaborate or expensive as the fittings in the baths for the family and their guests, but they should be both complete and serviceable. Of course, the mis-



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tress should include the bathroom in her inspections and should exercise the same demand for cleanliness and order here just as in the bedrooms.

When we come to the furnishings of the servants' quarters is it a great mistake to do as some people do and put in their domestics' bedrooms the old, rickety, worn out and maimed pieces of furniture that are not fit for other parts of the house? Such dilapidated objects, besides being the worst sort of dust catchers, inevitably give the room such a dingy appearance that the occupant must lose all sense of pride in his or her surroundings and, consequently, it will be a great deal more difficult to uphold the standard of cleanliness and good order. Worn out furniture, even though servants accept it ungrudgingly, entails far more labor than good plain furniture in fair condition. Invalid bureaux, three-legged chairs and decrepit bedsteads ought not to be inflicted upon anybody. They should be got rid of.

On the other hand, a neat, simple bedroom equipment offers some incentive to the occupant to keep things decent and respectably ordered. Let all the furnishings in servants' rooms be exceedingly simple but thoroughly good and substantial and, withal, attractive in appearance. There are few servants who will not appreciate

tasteful fittings, even though they may not be demonstrative in their praise.

There is a wide choice of cheap but agreeable papers for the walls. Because a room is to be occupied by a servant is no excuse for disfiguring the walls with paper horrors. In selecting the colors, the same principles, of course, hold good as elsewhere. Perfectly plain papers, or papers with a very small and simple figure, should be used. It would be much better, however, to have the walls painted, if the plaster will allow it. In lieu of paint, a glazed paper might be used of the quality made for bathrooms. This has the advantage of being washable. For practical reasons it is best that the paint on the woodwork should be white or light and finished with a strong gloss.

The floors should be painted and varnished or simply varnished or else waxed and there should be no carpets. Instead, there should be rugs and these neither too large nor too many. A certain amount of bare floor is a good thing and greatly simplifies cleaning. Woven rag rugs or some of the small ingrain rugs are especially suitable. Such floor coverings may be frequently taken up and beaten and the floor rubbed up with a minimum of trouble.

Have the curtains made of the plainest white muslin or swiss or of some equally inexpensive

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but well looking and easily washable curtain material.

Have as few pieces of furniture as may be compatible with convenience and comfort and rigidly avoid all upholstery. Chair seats are best caned or rattanned or of plain wood. It is an excellent idea to have all the furniture enameled some light color both for the sake of cheer and cleanliness. A smooth enamel surface is always easy to rub down with a damp or oiled cloth. Of course, if one dislikes painted furniture, it is possible to get all the desired articles in natural wood finish and of acceptable pattern. Bedsteads will preferably be of enameled metal rather than of wood.

Everything so far suggested for equipping a servant's bedroom may be had for a very small expenditure. The cost of the whole outfit is so trifling when compared with the good results to be gained that it is hard to understand how any good housekeeper could hesitate to make the purchase. The kind of furniture alluded to, made of light enamel painted wood or of natural finished wood and in inoffensive styles, may be purchased in any department store or large furnishing shop for almost next to nothing. It is especially made and catalogued for servants' rooms.

It is a great mistake to suppose that servants

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will be gratified by having rooms that are large and elaborately equipped. At first sight such rooms may seem highly attractive but there is another side to be considered. A large room or one that is supplied with many features, pleasant enough in themselves but not essential, means that a great deal more time and effort must be spent in keeping it clean and in order and ninety-nine out of a hundred maids will feel that they spend quite enough of their time in cleaning and setting the rest of the house to rights and that, when they have some leisure, they do not wish to be obliged to devote nearly all of it to furbishing up their own quarters. The best interests, therefore, will be served all around by keeping maids' bedrooms small and exceedingly simple in furnishing.

### SERVANTS' HALL.

Wherever it is possible to have one, there ought to be a servants' hall or dining-room that may be used as a sitting-room, a cheerful spot where they may have their meals, free from the distractions of the kitchen, and where they may comfortably spend their moments of leisure. A servants' hall will be found a powerful factor in preserving contentment.

The best place for such a room is unquestionably adjoining or very near the kitchen and it

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should be comfortably but simply furnished. Do not let its care become an added burden upon those who use it or it will fail of its purpose.

Comfortable chairs, settles, convenient lights for reading, several tables and a few rugs laid about will very nearly complete all requirements. More than that will but increase work and will not appreciably add to pleasure. A room with little furniture may be just as cheery as a room with much. By way of suggestion for the pattern of furniture for such a common room for the servants, it is worth while to consider some of the old English cottage furniture which is now being successfully reproduced and sold at very reasonable prices.

In some households, the servants' hall contains a bookcase also and a small but well selected library is provided for the domestics. This library includes, along with other books of general interest, a small number of the best books on domestic science and other special subjects that may prove helpful to those for whom they are intended. This feature in a servants' hall deserves commendation.

### XIII

#### PICTURE HANGING AND THE TAMING OF BRIC-A-BRAC

SUCH a title to a chapter as the latter part of the above ought not to be necessary in a civilized land. The word "taming" implies that something is wild and has to be subdued and brought into measure. Unfortunately a chapter on bric-a-brac taming is necessary—most necessary—and bric-a-brac *is* wild and *sorely* needs to be subdued and brought within measure. To be thoroughly convinced that this chapter is timely, that bric-a-brac is wild and cries aloud to be tamed, you have only to keep your eyes open in the majority of houses you enter and reflect for a moment on what you see there or, if you will, take a cursory glance at the shelves and counters of shops that purvey to the misguided taste for meaningless gawds.

Turn where you please, it is never hard to find bric-a-brac rampant. This general addiction to the nauseous bric-a-brac habit is one of several indications one might cite that our vaunted civilization has not yet reached the state

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of perfection that some easily satisfied optimists fancy it has attained.

Perhaps the foregoing may sound like a wholesale and unqualified condemnation of all bric-a-brac. The writers wish, however, only to protest against the prevalent misunderstanding and abuse of it. It unquestionably has its definite and useful functions to fulfil and, properly employed, it is a most valuable decorative asset. Were we to be deprived of it, the loss would indeed be serious.

In dealing with bric-a-brac the absolutely indispensable qualities to possess are restraint and discrimination — discrimination in judging of quality and fitness and in picking out what is really worth while, restraint in using it wisely.

By way of classification we may say that bric-a-brac falls into three divisions — totally bad, indifferent and good. As to the bad, it is generally so hopeless that the only thing to do is to break it or give it to the rag man and such a gift is really a rather doubtful benefit to confer upon that long suffering person. Some of the things that fall under this categorical proscription are wedding presents that cannot be exchanged, gifts from injudicious and tasteless people and, lastly, keepsakes with which there are strong associations.

The counsel to smash all such ruthlessly may





The pictures have been well hung and there are not too many



## Picture Hanging and Bric-a-brac 199

seem a trifle iconoclastic but there is really no earthly use in carefully guarding an accumulation of trash. It is better to cherish a memory worthily and loyally than to preserve an unworthy reminder. The only exception to be made is in the case of a very few things too sacred to destroy and these ought to be put carefully away.

The work of destruction occasionally presents awkward problems but it can often be diplomatically managed by accident or through the agency of a clumsy housemaid. The writers know a man who came into an embarrassing inheritance of distressing china bric-a-brac along with other things of more worth. Being fond of target practise with the revolver, he utilized the hideousities so long as they lasted by popping away at them every morning before breakfast. His example is to be commended.

An ugly, ungraceful object is well nigh immoral and wholly subversive of popular taste and ought to be destroyed. So long as ignorant and unformed taste permits or calls for such meaningless and undesirable wares they will be made and sold. Directly the demand ceases, the supply will stop automatically. We need not concern ourselves about the fate of worthy artisans who will be thrown out of work by the slump in the bric-a-brac market. Like the

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makers of hoopskirts and other commodities, whose use was contingent upon the caprice of popular fashion which erstwhile made them indispensable in polite society, they will promptly turn their energies to some more useful and edifying occupation.

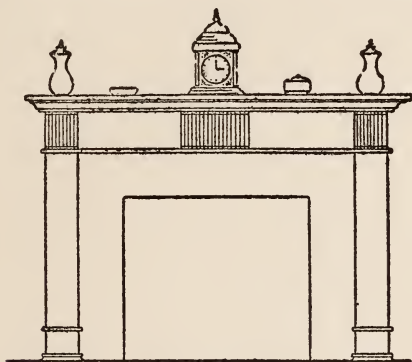
When it comes to bric-a-brac of indifferent character, the only general advice that can be given is to avoid it so far as you can. What you cannot avoid, dispose of where and whenever possible. What you can neither avoid nor get rid of, put where it will be least objectionable till an opportunity comes to eliminate it altogether. The opportunity will come if you look out for it. Until it does come, a good deal can be gained, from a decorative point of view, by judicious placing and a little ingenuity.

It is the good bric-a-brac, wrongly placed through lack of knowledge or judgment, that needs most of the taming for the taming to apply to the bad and indifferent sorts, as we have already said, is destruction or elimination. The good bric-a-brac and its proper arrangement is the only sort that requires our serious thought and consideration.

Some rooms are completely spoiled by too much bric-a-brac although every piece in them may be of great intrinsic excellence. In such a setting all the articles lose their effect and even appear

cheap and tawdry because they are crowded and badly arranged or, we had better say, not arranged at all. When they are thus jostled together indiscriminately they cannot be expected to have much presence or dignity.

The rooms that usually suffer most from overloading with ornaments are the drawing-room or parlor, the library and the living-room while



Good and simple manner of arranging mantel furniture.

the spots that suffer most from the same cause are mantels, the tops of bookcases and, in the dining-rooms, plate-rails. Perhaps some one, on reading this, will say that the bedrooms of *débutantes* and collegians, or even of younger boys and girls might fittingly be included in the overloaded list. Doubtless a good many of their bedrooms and their boudoirs or dens, as the case

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may be, do assume a smothered appearance from the multiplicity of favors, trophies, implements of sport, and sundry ephemeral collections that cover the walls and every available piece of furniture, but one must remember that they all pass through this transient stage of barbarism with its attendant phenomena of collection making and pride of redundant display. It is just like the measles or chickenpox or the other childish complaints that nearly every one must inevitably go through. They are the better for it afterwards, no doubt.

In questions where matters of good taste and judgment are concerned it is always hard to lay down hard and fast rules because every case has its own special peculiarities and every individual their personal preferences and fancies that are perfectly legitimate, but let us see, in a general way, what can be done with rooms overlaid with bric-a-brac.

The very first thing to do in such a case is to store a goodly number of the ornaments away and then from time to time change them about just as the Japanese do, bringing out what has been in the storehouse or "go-down" and putting away what has been on view. We all profess to admire Japanese simplicity and mastery of artistic arrangement and yet very few of us are willing to put their decorative principles into

practise, especially this most fundamental principle of restraint and frequent change in matters of ornament.

If we did but know it, we should, by so doing, vastly increase our appreciation of and pleasure in our various bric-a-brac possessions. It is only by contemplating them singly, and perhaps in unaccustomed places, that we become fully aware of their whole beauty of color and form or any other point that may entitle them to special esteem or distinction. When they stand in the same spot year after year and are herded indiscriminately together we become chronically unobservant and callous to their excellences.

This lesson of frequent change, leaving but little on view at any one time, is one of the most important and valuable lessons the Orientals have to teach us in the realm of interior decoration and the sooner we grasp it and put it into execution the sooner shall we achieve desirable results. If you will stop to think, you will realize that all the most successful professional interior decorators are doing just this very thing and it is extremely stupid of a good many amateurs not to take their cue from such a source if they are too timid to essay following an Oriental precedent on their own responsibility.

When it comes to matters of ornament, some otherwise apparently civilized people seem to find



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it the hardest thing in the world to avoid barbaric profusion. They would indignantly scorn the suggestion that they might hang rings in their noses or wear bunches of eagle feathers in their hair and yet, when it comes to arranging their houses, they do things that are quite as bad. All of which only goes to show that although we have long since arrived at comparative civilization in the matter of our clothing — perchance because our tailors and dressmakers rule us with a rod of iron — we have not yet reached a parallel plane of culture in the disposal of our household gear.

In all concerns of house furnishing and decoration, simplicity, elegant simplicity if you will, should be the guiding star. Never lose sight of the ideal of simplicity for an instant. If these pages accomplish nothing else than to impress upon readers the absolute necessity and value of consistent simplicity in all essays at interior decoration, the writers will feel that their labor has not been in vain. Furthermore the mental impression of elegance that simplicity creates is not to be despised as a practical asset.

Overloading a room with bric-a-brac, however excellent or beautiful each object may be in itself, or with anything else for that matter, is exactly like heating everything to a white heat. You get no color value. Everything is perfectly

negative. You cannot pick out any *one* thing that is beautiful. Your sense of perception and appreciation becomes deadened precisely as it does in going through a museum or a gallery and trying to see everything there and you come away with a medley of impressions in your head and *nothing* definite. Having once wisely determined upon a course of elimination, don't waver.

So far this chapter has indulged in so many "Dont's" that it has taken on a negative tone. Advice, however, must not be wholly negative if it is to have constructive value. In buying bric-a-brac, buy only what you can use for some definite purpose — of course it should have good color and form — or else buy some exquisite decorative thing that will act as a check on all future purchases by setting a high standard to live up to by avoiding anything that may detract from it.

At the outset in furnishing a house make up your mind to have only a *few* but *very good* pieces of bric-a-brac and stoutly resist all temptation to fill up with mediocre productions. It is better, far better, to acquire things slowly as circumstances permit and have only objects you can love and respect than to assemble a heterogeneous collection that you can never feel any real pride or pleasure in beholding. Don't be afraid of having your rooms look bare for a

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while. There will in them at least be a tone of dignity.

In buying articles of vertu weigh every consideration most carefully — color, form, place where they are to go and their relations with their surroundings. Having done this, go, when you can afford it, and buy one exquisite piece that meets your ideals. You may have to pay what some will consider a high figure but you will never regret doing so, that is, if you really love beautiful things and are fit to have them.

The piece you get may be an old coral red Chinese vase of wonderful neutral quality, an ancient copper glaze green ginger jar or an old soft grey Corean bowl of surpassing grace of shape or, again, stepping out of the glamour of the East, the object you buy may be a rare bit of patrician Lowestoft or a fine piece of old Waterford glass or, perhaps, a Dutch brass sconce or hanging candle bracket of chaste lines.

For your treasure you may have to pay fifteen, twenty, thirty, fifty, seventy-five or a hundred dollars, as the case may be. Pay it and be thankful that you have a prize and the merchant has your money. You have secured a source of endless pleasure and satisfaction that will not cloy.

No doubt in giving this advice concerning the acquisition of desirable bric-a-brac the authors will be accused of recommending a very extrav-



Pictures, mirror and sconces have been arranged with due regard for proportion and bric-a-brac has not been allowed to run riot



agant and inadvisable course for readers in moderate circumstances. Judged by mere, hard, matter of fact standards, the course advised may, perhaps, be extravagant. But there is something more than the solely material aspect to be considered in adorning the house which should be a place sacred to only the highest ideals. When this side of the question is duly taken into account, it will surely appear better to the majority of intelligent readers — the writers firmly believe it is — to have one or two ornaments of supreme excellence that will stand out conspicuously and command attention and, at the same time, lend an air of dignity to the whole interior than to have an array of mediocre objects which, in the total reckoning, will be found to have cost just about as much.

If necessary — and it is necessary for those of moderate means — cultivate the virtue of patience and wait till the best becomes possible. Then get it and refuse to have anything less than the best. Pleasure of possession and appreciation will then be increased tenfold. We in America are too much in a hurry about matters of this sort, as we are in so many other things.

We must have things that are artistically good about us not only to cultivate taste, but to feed taste that is already formed. We must live with refined surroundings, must have refinement back



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of and around us if our lives and work are to be refined. It is so with artists, it is so with others who are not called upon to express their thoughts in visible form. If our surroundings are not worthy, the chances are that our work will not be of the best quality. At any rate the odds are against us. Put a child of good parentage in wrong environment and it will probably grow up to fit that environment despite the force of heredity. There is more importance to be attached to the psychological effects of interior decoration than a good many of us are aware. For that, as well as for many other cogent reasons, it ought not to be lightly trifled with.

In taming and arranging bric-a-brac we must analyze the situation. Don't let things happen by chance. Whatever is done, let it be the result of well-considered plan. In placing ornaments be careful not to put things close together that will either clash or else produce a deadly no-color monotony. At the same time, have an eye to line and avoid getting a hotch-potch of contours that will destroy all form values and make one restless and uncomfortable, sometimes without their being quite conscious of the reason.

If a room is furnished in one of the period styles, it simplifies the problem of ornament arrangement by creating a place for each individual thing, while a "no-period" room leaves a



large latitude but exacts the exercise of no end of good taste and discrimination. In disposing ornaments, as in every other particular of furnishing, the principle of congruity must be heeded. An example, perhaps, will best show what is meant. Take an Adam room. Everything in it must be of the simplest and purest lines and full of innate refinement. The type of ornaments for such a room is plainly marked out by the architectural characteristics, but if, instead of Wedgwood vases and chaste mantel garnitures, we thrust in a lot of arts and crafts pottery, no matter how beautiful it may be in itself, we grievously violate the principle of congruity. Not to make the most of such a room is to throw away a wonderful opportunity. It is like having a good education and not making any use of it.

In our parlors or drawing-rooms and in our libraries, as stated before, we must be continually on our guard in taming or placing ornaments. Rigorously exclude everything that has not some direct bearing or patent fitness. Be especially solicitous about mantels and bookcase tops. In the library the decorative value of the books themselves is very great and as they are the chief thing in the room, or should be, nothing ought to be allowed to detract from their ornamental dignity.

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Above all else, guard vigilantly against allowing rows and rows of gim-cracks to collect and make the place look like a museum. Odds and ends have a way of collecting, apparently of their own volition, on the tops of bookcases and it often requires the sternest resolve to hold them in restraint. Nevertheless, it must be done. If you have a weakness for collecting that you cannot overcome, have a curio room. There you can arrange and re-arrange your collections to your heart's content, without upsetting the rest of the house. It will be a most useful repository for the overflow and you will have the pleasure from time to time of bringing forth from your store things new and old.

One final word of caution as to where *not* to have bric-a-brac. Never put any of it that is not of specifically practical use in a bedroom. If there is a bowl, let it be evident that it is a bowl for flowers and have it filled with flowers. If you have no flowers to put in it do not have it there. If there is a candle-stick, be sure to have a candle in it ready to be lighted, if needed. If there is a clock on the mantel, have it flanked by some symmetrical arrangement of candlesticks or the like. Don't put a thing of one kind on one side of it and something quite out of harmony on the other. Lastly, forbear having a litter of small trinkets lying about.

## PICTURE HANGING.

Never hang a picture upside down. This is not so silly as it sounds. Being interpreted, it simply means, study the subject of the picture before you hang it. This is a thing many people do not do. On a certain bookcase, known to the authors, stands an unframed photograph of a landscape that the housemaid when she dusts sometimes stands *right* side up, sometimes *wrong* side up. She doesn't look at the subject or she wouldn't make the mistake. It is a rather extreme case but there are hundreds of people almost as lacking as she in ordinary powers of observation. They must be or they would never make the blunders they do in hanging pictures in the most unsuitable and incongruous places, so far as the subjects are concerned.

There is a manifest fitness in all things and few things suffer more from violations of that fitness than pictures in the way they are placed and hung. Without stretching the truth we might say, too, that a good many people suffer a positive hurt from pictures. Certainly the general effect of their houses suffers visibly.

People presumably have pretty thorough control over the pictures they hang on their walls. They are not obliged to have any if they do not wish them. When buying they may select what

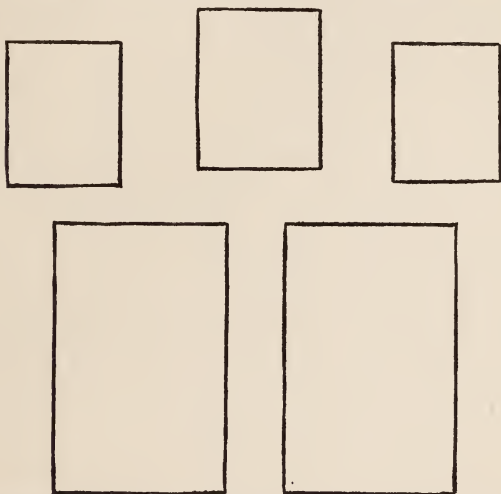
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they will. Such as are given them, or such as they inherit, it is not incumbent upon them to hang in any particular place — the attic will do as a *dernier ressort*. Pictures, therefore, are not like legacies of indispensable furniture which, if objectionable, must often be tolerated for a while at least. However, as one's freedom in the matter of pictures increases so also does their responsibility, so that an ill choice of subjects or wrong hanging are to be attributed only to the free will of the owners.

Let us first consider briefly the choice of subjects. Aside from paintings and engravings of very great art value — which few of us are fortunate enough to possess — and portraits, a picture should either have some obvious decorative merit or else some special significance, historical, literary or otherwise. Now there are a great many pictures that are “just pictures,” that possess none of the qualifications aforementioned and whose presence seriously detracts from any room in which they are hung. It is much better to be entirely without such.

Don't be afraid to have only a *few* pictures. Many rooms suffer from too great a number anyhow. It is a mistake to have too many pictures, especially pictures of unusual value and it is a positive impertinence to hang other things near a picture of surpassing excellence.

Then again, oftentimes pictures may be very good in themselves, but they lose all their effect from the places in which they are hung. There are special subjects that seem suitable for special places. For instance, family portraits seem to belong, according to all our traditions, in a



Suitable grouping for hanging pictures of various sizes.

library or dining-room. In the dining-room, also, we should expect to see hung any old Dutch still-life paintings of game, fruit and flowers — not flowers alone. Old English inn or coaching pictures, pictures of birds and game along with antlers, heads and stuffed fish also gravitate naturally to a dining-room.

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In a library one expects to find old prints and old engravings which are like the frontispieces of old books. There, too, we look for pictures of some historic significance.

A formal drawing-room, especially if it have a paneled wall treatment, should have few or no pictures save, perhaps, a portrait set in the panel above the fireplace. A living-room on the contrary, allows considerable latitude in choice of subjects.

If you have a great number of pictures of one kind, such as a set of old prints relating to the same or kindred subjects, group them together. While mentioning grouping it might be well to add that, if you have a lot of little pictures, it is often advisable to hang them together in a swarm. Don't scatter them about. For impressiveness they need the strength of numbers. One swallow doesn't make a Spring, but a whole flock may make you realize that Spring has come. Besides, a lot of small pictures dotted around simply make unimpressive holes in the wall spaces and their pictorial value is ignored and lost. It is well to avoid having too many small pictures. They are apt to become unmanageable and seriously detract from the larger.

Let your frames be always unobtrusive. Let them give a setting but not draw the eye away from the subject; usually, plain frames are to be





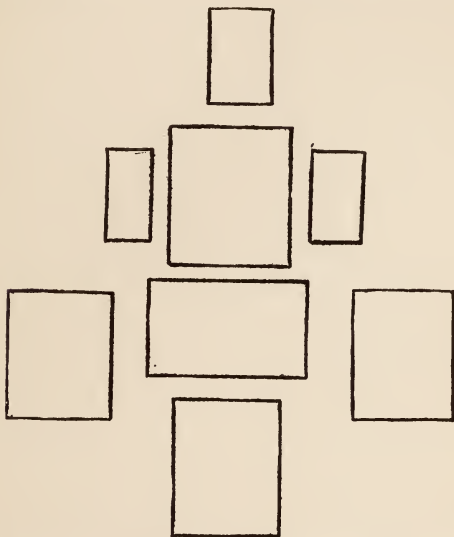
Here the bric-a-brac has been kept well within bounds





avored. Never have decorative picture moldings. Let them be severely plain.

In hanging, the first thing to be considered is space, second the arrangement of the furniture so that a proper balance of masses may be pre-



Excellent grouping for hanging a number of small pictures.

served. Never hang pictures below the line of vision. It is always better to look up at a picture. Common sense, of course, will guard against hanging them too high.

A large piece of furniture usually requires a large picture to hang over it and it is a mistake

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to hang a large picture over a small piece of furniture. If you have space broken up by a low radiator where you cannot put furniture, hang a large picture above it, but in that case the radiator is to be regarded in the light of a piece of furniture. It should be capped to keep the heat or steam from damaging the picture.

A large picture should have visible means of support and not give the impression that it may fall off the wall and hit you. There should be *two* wires or chains or cords, as the case may be, and not *one*. Triangular hanging from a single point of support gives one the impression that a picture is going to swing and they *do* get uneven.

Before quitting the subject of picture hanging, a few words must be added about the hanging of mirrors. In the first place, always hang them where you can look into them. The object is not only to see yourself and friends, but to get a reflection of the room. An excellent and time-honored idea in mirror hanging is so to place it as to make a room look larger and brighter. Always consider the decorative value of a mirror in hanging it. If you are fortunate enough to have a Claude Lorraine mirror, do not fail to hang it where it may have striking color values to reflect.

A dining-room is more dignified without a mirror. One does not wish to see a reflection of

themselves while eating. It is not desirable to have a mirror back of a sideboard. The objects on the sideboard should have merit enough not to need any enhancing reflection. Last of all, do not hang mirrors where people will be obliged to stare into them. Few things are more annoying.

## XIV

### DEVICES OF UTILITY AND BUILT-IN FURNITURE

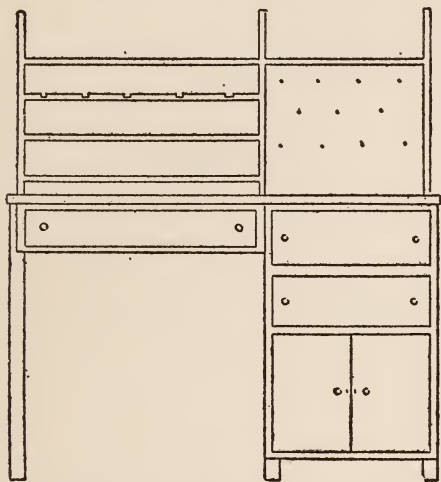
**C**ONSERVATION seems to be one of the watchwords of the twentieth century.

We hear of conservation in affairs public and private, we hear of it, in fact, in every connection from national issues down to methods of domestic management. So constantly is its importance set before us that it becomes almost second nature to think in terms of conservation. All this talk of conservation seems to indicate that we are beginning to realize that we have been a wasteful, prodigal nation and are now minded to practise a reasonable economy.

We should be insincere in our profession of conservation principles if we did not try to apply them to the saving of time and energy in our housekeeping arrangements and, surely, there is no aspect of conservation in which the majority of us should be more intimately and directly interested for obvious reasons. No matter how artistically attractive or elegant a house may be in its furnishing and general decorative scheme,

half the pleasure of living in it is destroyed if its running conditions are inconvenient or uncomfortable.

The following suggestions for devices of utility and convenience, that will help somewhat to oil the wheels of housekeeping, might be added to



Rack above kitchen table or dresser for holding the utensils for immediate use while preparing food.

indefinitely but, as they stand, they will serve to indicate a few ways in which housework energies may be conserved and labor lightened and will also stress the importance of having an eye to the practical as well as the æsthetic side of our surroundings.

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Inasmuch as the kitchen is the vital centre from which housework activities radiate, one naturally expects to find devices of convenience planned in greater measure for kitchen equipment than for other portions of the house. Let us, therefore, begin by noting some of the most important.

The house telephone as a means of inter-communication between the various rooms of the house is a great step saver but is absolutely invaluable as a convenience in its connection with the kitchen. It may be installed either as part of the regular system for outside calls or it may be put in as an entirely independent mechanism. In either case the cost is not extravagant. If a telephone is not installed, there ought certainly to be a speaking tube which, however, is more restricted in the scope of its usefulness and is apt to get out of order.

If the plan of the house admits it, it is worth while to have an ash trap or drop beneath the range connecting with an ash pit. Such a contrivance will save both a great deal of labor and dirt.

If the house has an electric connection, there ought to be a small motor in the kitchen. It will prove most useful for meat chopping, cream whipping, egg beating, running the ice cream freezer and it can also be used for polishing the



silver and brass by means of a buffer attachment.

Another kitchen convenience, that ought not to be forgotten, is a slide or opening from the kitchen into the pantry, sufficiently large to pass the largest platters through. It will save many steps and opening and shutting of doors. This opening is sometimes closed by a simple sliding door, sometimes by a revolving shelf, shut on one side and open on the other, working much like a turnstile. This latter device keeps kitchen odors and noises out of the pantry but requires considerably more space than a sliding door.

In connection with the kitchen dresser it is an excellent thing to have a sliding bread board. When bread is to be cut, the board can be pulled out like a drawer instead of being fetched and laid on a table.

A rack or shelf directly above the large working table is a device worth while. There can be put the spoons, ladles, knives, saucepans, seasonings and other requisites that the cook needs to have within arm's reach while preparing this or that viand. After the meal is prepared, the various articles may be returned to their proper places and the rack or shelf removed if desired.

It will be found helpful to have a little notice board on which may be hung a schedule for the preparation of meals and a memorandum of sundry household duties. Near this board should

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hang the cook's supply memorandum on which will be indicated by slides, movable pegs or some similar device the provisions that must be ordered.

In the pantry an electric plate warmer is a convenience that will always be appreciated. Electric toasters, percolators, chafing dishes and sundry other dining-room appliances of like nature are too well known to need any special notice or reminder.

One convenience, that ought not by any chance to be overlooked, is a small sound-proof telephone room or closet. It ought to have a small window and also an electric light and should be fitted with a comfortable seat and a place to write. Needless to say, there ought also to be pads, pencils and timetables. It is often feasible to use the space underneath the stairway for a telephone room.

Hatracks with their heterogeneous collections of coats, hats, gloves and "gubbers" are abominations that ought not to disfigure the hallway of any civilized household. All these things must, however, be kept somewhere and if it is not possible to have a properly appointed closet to hold them, a piece of furniture may be constructed — built in, if you choose — somewhat like a bookcase with doors. The upper part will have shallow drawers for gloves, hat brushes, hat



Here the built-in bookcases are of a proper height



polishers, clothes brushes, shoe brushes and rags and sundry other little conveniences. The lower part will have shelves for overshoes. This device shuts up the messy, cluttering things. Coats and hats must find some other inconspicuous resting place.

Every house ought to have some sort of workshop or, at least, a handy place to keep the indispensable tools such as saws, hammers, and hatchets that are always being wanted. Whether or not a proper workshop is fitted up in the attic or in the cellar, if it be light and dry, there should be a board in a convenient and accessible place, provided with hooks or racks from which may be hung the indispensable household tools. It is the only way to keep track of them and always have them ready when needed.

Every orderly and systematic housekeeper will appreciate a small key closet or key rack with a door that may be locked. Here, on little hooks, will be hung all the various household keys, properly tagged, so that they can be found at a moment's notice instead of hunting in disorderly key baskets or working over key rings. Take care, however, never to mislay the key of this closet.

Other useful devices might be rehearsed in long order, but enough have been mentioned to set the reader thinking and it now behooves us to

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pass on to built-in furniture, which offers one of the widest fields for devices of utility.

### BUILT-IN FURNITURE.

The possibilities that built-in furniture opens up to us are manifold and worthy of close consideration, whether from motives of economy or because taste or the exigencies of individual circumstances commend some such simple, compact and convenient solution of a furnishing problem. We may have all kinds of built-in closets, cupboards and chests of drawers, seats, settles, lockers, bookcases, sideboards, dressers, serving tables, desks, screens and even bedsteads so that one is not far wrong in claiming for built-in furniture a field of practically universal application to mobiliary needs.

Some of the foremost architects have designed built-in furniture and their plans have been executed with singularly felicitous results. It has a definite and dignified sphere of its own in the art of household equipment and is not in any sense to be regarded as a cheap makeshift to be tolerated only till something better can be got to take its place.

No other furniture that can be bought for the same money will have the same sterling value, strength and laudable simplicity. Cost, workmanship and quality of design, of course, must

depend entirely upon the person for whom it is made.

Just here, perhaps, a word of warning and advice will be in order for those about to have built in their homes any of the objects aforementioned. Unless one is an exceptionally skillful and experienced amateur carpenter, they should not attempt to do the work themselves. Furthermore, it should not be entrusted to any but a thoroughly capable workman. It is the truest economy to have only the best workmanship obtainable and the best quality of wood, whatever kind it may be that we select. Otherwise the result will always appear cheap, rough and botched and be generally unsatisfactory.

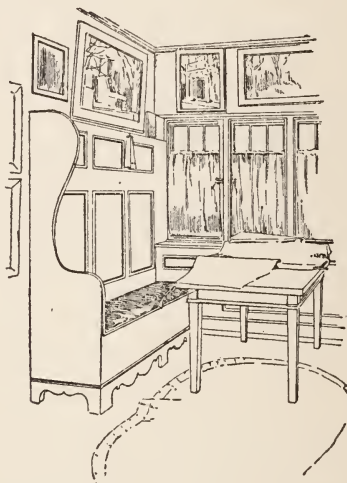
Admirable as built-in furniture may be, there is such a thing as having too much of it. It was never intended to supplant, but rather to supplant, movable furniture and any departure from common-sense in its use, and crude and foolish abuse of its obvious purpose, can only invite popular prejudice against its every aspect. One or two pieces are highly desirable where economy of space is an important factor and, for this reason, it is especially suitable in very small houses or in apartments where everything must be stowed away as compactly as in a ship's galley.

There is a distinct advantage in having furni-



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ture planned by the architect and built in when the house is built. Its design and proportion will have the benefit of the architect's fresh interest and conscientious endeavor while, structurally, the work will probably be better than if it were only a piece job. Then, too, as a house



A well-patterned corner settle with wainscot back.

grows, conditions will spontaneously suggest a bit of built-in furniture here or there and it is always better to carry out an inspiration at its first blush.

With regard to finish, both from principles of architectural honesty and good taste, it is always preferable that built-in furniture should

look like what it really is, an integral part of the architectural whole. It ought, therefore, to be finished like the rest of the woodwork and not allowed to masquerade under different aspect as a piece of detachable equipment.

The wood to be used next claims attention. Any piece of furniture, from the very nature of things, will get much more constant and trying usage than the ordinary woodwork in a room so that it is worth while to employ, when possible, some sort of hard wood that will not be so easily dented as softer material. Even with the best seasoned wood procurable, it is not a bad idea, after all joinery and carpenter work has been completed, to let the piece stand for a while before putting on the paint and applying the final finish for well seasoned timber, when freshly sawn and planed, will inevitably shrink or swell somewhat for a time according to atmospheric changes.

Where the furniture is to be painted, it is much better to apply a number of thin coats rather than several heavier coats. Let each coat dry thoroughly and rub it down well before putting on the next. Of course the numerous thin coats and the rubbing down after each coat will involve much more trouble than the usual method of painting and will take far longer, as well as being more expensive, but the result will justify

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everything for the finish obtained will last ten times longer and the paint will not flake off and mar the appearance of the whole piece.

Some of the furniture made of such wood as red gum or chestnut that is to be left "natural," should have nothing but a wax finish and plenty of rubbing. The moldings, cornices, and panels can be enriched with distemper color very effectively, much in the manner of the old English polychrome woodwork.

We cannot pay too much attention to the hardware or metal mounts of built-in furniture for upon the hinges, scutcheons, knobs, handles and lock plates will depend much of the charm of the whole piece. The mounts inevitably determine the character of the object they grace. Well polished brass or black iron standing out in strong relief against a background of white or grey paint add individuality and distinction to the simplest objects.

To secure an excellent decorative effect from the mounts, it is not necessary that they be elaborate. In fact, it is much better that they should be extremely simple. A mistake that many people make is to have their mounts too large. Unless there is some specially good reason for their being large they should be kept small but graceful in design.

If you have brass, its chief charm lies in being

kept well polished. What is needed is a ship finish. That means a little metal polish and plenty of rubbing. Avoid lacquered brass. It always looks hard and lifeless and, so soon as any dampness touches it, begins to show black lines. Electroplated brass or matt finished brass



Unobjectionable shelves in an otherwise unusable corner.

is just as objectionable from the point of view of any one who loves things for their genuineness and intrinsic beauty.

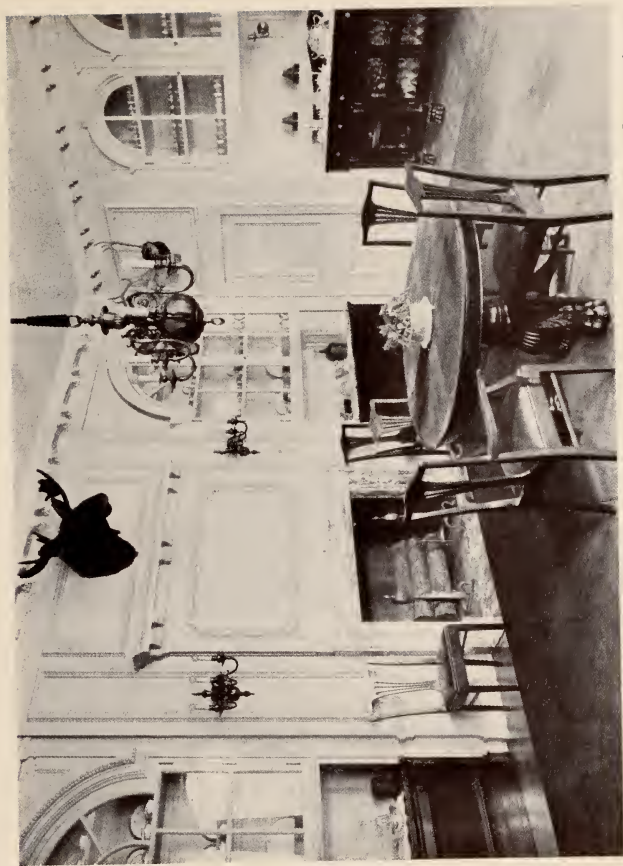
Perhaps the commonest and most utilitarian variety of built-in furniture is that which includes closets, cupboards and drawers. We are so accustomed, perhaps, to regarding them as just a part of the house that we never think of them as furniture and yet they are really a most important kind of furniture. No house can be

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truly convenient or adequately equipped for modern housekeeping requirements unless there is ample closet accommodation.

To what extent closets "furnish" a room depends altogether upon their treatment. Our eighteenth century forebears, in the fine old Colonial and Georgian houses that we so frequently admire, were not grudging to accord closets and cupboards, when they had them at all, a due measure of outward decorative treatment. Round arched cupboards graced, perhaps, with carving above them, formed a distinctly decorative feature in paneled walls. Within, the top was scallop-carved and coved and oftentimes the further adornment of parti-colored paint and gilding was added.

Taking our cue from such worthy precedents we have, in recent years, followed the custom of treating many of our cupboards, particularly corner and other china cupboards in dining-rooms, as decorative architectural features deserving of serious attention. The Georgian builders frankly recognized the necessity and convenience of closets and cupboards, treated them with the respect that was their due and gave them the decorative dignity they merited because their furnishing value was so evident. They were honest in honoring what was necessary; what expedience required they had and



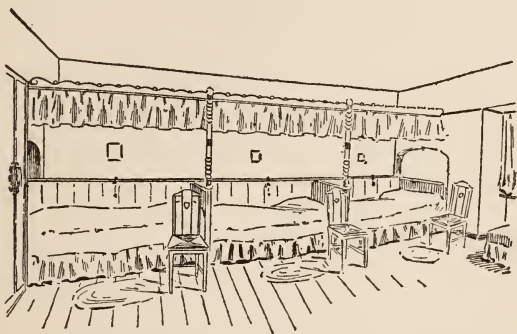
The built-in cupboards of this dining-room supply an important decorative feature





adorned it as they might. By their practise they laid down a principle for us to follow, namely, that if a thing is either necessary or obviously convenient, have it and then grace it as we may to make it comely and consonant with its architectural and decorative setting.

Our modern habits have developed specialized needs in the matter of closets and, in accordance with the principle laid down, we must find a way of treating them all worthily. The question of



A German scheme for built-in bedsteads.

closet concealment is not worth considering save in the case of paneled rooms where a long unbroken stretch of paneling may be especially effective. In placing a closet, it is well, where conditions permit, to put it where it will balance some other architectural feature of the room — a door or a window. In the treatment of its

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frame and door or doors, the same motifs that we find in the entrance doorway should be repeated. A door within its well designed doorway is, or ought to be, a dignified architectural and decorative feature and should not be despised or treated inconsiderately.

There is a particularly rich field for closet development in adapting to our modern needs, in dining-rooms and elsewhere, the old corner cupboards, buffets and cupboards flanking fireplaces that we have already alluded to. In the dining-room of a small house, for example, a well designed built-in cupboard with agreeably patterned doors, either solidly paneled or with traceried muntins and glazed, is often a most desirable as well as decorative piece of furniture. It is not only the builders of small and inexpensive houses or the dwellers in cramped apartments that are glad to avail themselves of the resources of built-in cupboards. The authors have in mind one very elegant city house where the gracefully traceried muntins of the cupboards built in alcoves of the dining-room supply a valuable decorative note.

Another method of dealing with a closet door, suitable for use in a bedroom, is to have a full length mirror set in as one large panel. Where no adequate closet accommodation has been provided in a room, there is often an alcove where

one of capacious dimensions might readily be constructed. In such cases, paneling ought to be run all the way to the ceiling. Of whatever size or shape we make our built-in cupboards, or wherever we put them, let them have a real reason for existence, either necessity or convenience, and let them be in keeping with the style of their surroundings.

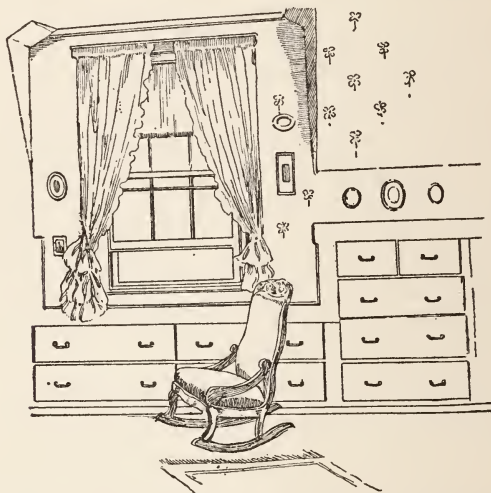
For small apartments, built-in furniture in combination pieces is almost indispensable to ordinary comfort. The lower part of one of these combinations may conceal a kitchenette while the upper part, with glazed and curtained or paneled doors, may contain cooking utensils, kitchen supplies or dishes.

As to drawers, there is hardly a place where a thrifty or ingenious housewife may not conceive the notion of having them built. One most commendable place to install them is along the sloping sides of attic walls where it is impossible for any one to stand upright. Here they may be of infinite convenience without taking away any of the available floor space that might be used for other furniture. Under window seats, also, drawers may often be built to great advantage.

When we come to seats, settles and chests, the possibilities of built-in furniture are almost unlimited. Despite the stall-like character of many built-in seats and their apparent rigidity, they

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are exceedingly comfortable. Indeed a built-in and unupholstered seat is often more comfortable than a thickly padded chair. If people would only remember that seat comfort is more



Drawers built in under the slope of attic walls.

a matter of correct measurement and shape than of padding they could frequently secure a far greater degree of ease than they do with much lower upholstery bills.

The simplest forms of built-in seats are either merely benches or else built-in chests or lockers. They are found chiefly as window seats or else running along the wainscot of living halls.

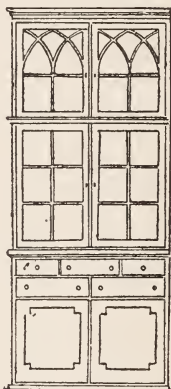
Without taking up an undue amount of space, the chest seats furnish ample seating capacity and abundant storage accommodation at the same time. These simple bench seats and chest seats are often used effectively in living halls, especially against the paneling on the side where the staircase ascends, thus having the banister spindles and the wainscot below as a background. They are also well placed in the space between a chimney jamb and a side wall. The attractiveness of the bench seats may be greatly increased by cushioning them with chintz-covered cushions and hanging a full, tucked curtain of the same material from the seat to the floor. Still another very simple form of built-in seat is to be recommended for deep window recesses, especially in the recesses formed by dormer windows. It has several drawers underneath and provides considerable storage space.

Settles are usually constructed with more calculation for creature comfort and more eye for decorative propriety. They are best suited for use in living-rooms, libraries and large hallways and in these instances seem to gravitate naturally to the neighborhood of the fireside. In such places they may be very suitably built between chimney jambs and side walls or near staircases. Well shaped settle ends have real decorative value and add a characteristic note

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of interest to a room. Backs and ends are usually high.

Bookcases, like closets and cupboards, form one of the most important divisions of the whole subject of built-in furniture. For a library or a



Bookcase for recess with traceried glazing.

living-room, there is no single feature that requires greater consideration in the way of careful planning. Construction, color, height and placing must all be duly weighed. Badly planned bookcases, besides wasting valuable space and being inconvenient, can completely spoil an otherwise well-furnished room.

It is not advisable to make the cases more than five feet in height and very often it will be found that a range of cases even lower than that will look exceedingly well. The tops of the book-

cases afford a convenient place for bric-a-brac and various objects of interest but great care and discrimination must be exercised, along with severe restraint, to keep the number of articles set there within bounds. The tendency is always to overload and spoil the appearance of the whole room.

In some instances or in certain parts of a room where other features admit of it or even require it, cases seven or eight feet high may be used to advantage but should always have cupboards, projecting slightly beyond the line of the shelves, running to two and a half or three feet from the floor. Such tall cases always appear better, too, with the shelves enclosed behind glazed doors. The tracery of the muntins breaks the too insistent severity of their lines.

Regarding color and finish, the bookcases may be governed either by the other furnishings of the room or they may coincide with the treatment of the woodwork. Viewed from a furniture point of view, the first is quite proper; considered as part of the structural equipment of the room, the latter is equally correct.

Where one wishes to have a sideboard built in, it may be made an architecturally interesting feature by the paneling of the lower part, by the traceried or leaded glass doors of the cupboards, by pilasters, moldings, cornices and the like



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amenities. The design and dimensions must obviously depend wholly upon the architectural tone of the room.

In planning a built-in sideboard do not make any provision for mirrors. They are unnecessary in a sideboard, are apt to be extremely vulgar in appearance and generally suggest a part of the mural adornment of a barber shop.

Various articles of bedroom furniture may also be built in, including dressing stands and wardrobes and even bedsteads. Movable furniture, however, is preferable, although the type of bedstead referred to, a modern German conception disposed like a row of stalls or cubicles, might be adapted to nursery needs or placed in large attic rooms in country houses where, on the occasion of frequent house parties, it is necessary to provide what are practically dormitory accommodations for numerous guests whom it would be impossible to supply with individual rooms. With careful construction and scrupulous attention always paid to their condition, there is no reason why they should not be as sanitary as any other wooden bedstead.

A little built-in furniture goes a great way; too much cloy and breeds distaste. Certain kinds of houses, such as bungalows, can stand more than others, but be always ware of getting too much and allowing it to become an obsession.

## XV

### SELECTION AND SYSTEMATIC ARRANGEMENT OF FURNITURE

**I**N selecting furniture for a house or for a single room, the most important thing is to have clearly fixed in mind just what you wish to get. House furnishing is not a trifling matter for random experiments dictated by passing whims. Rather is it — or it should be — a serious matter of consistent, consecutive planning, carefully worked out with deliberate thought and mature consideration.

One should not begin to make purchases until they have studied and pondered over every possible aspect of the house or room to be furnished. Only after such painstaking preparation, and not until then, when a definite scheme has been decided upon, embracing the treatment of floor, walls, ceiling, curtains, hangings and the general style of furniture, should purchases be made. By pursuing any other method, time and money will be wasted and a chaotic condition, so far as decorative considerations are concerned, will follow.

Assuming that all due preliminaries of plan

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have been observed, there are some aspects of selection that we should do well to investigate. If we have decided to furnish a room in one of the period styles, the first thing to do, whether we are going to use originals or reproductions, is to get one of the many excellent books devoted to the period styles and conscientiously study every aspect of the style we have pitched upon, paying especial attention to the particulars of contour and proportion. If it is possible to do so, study the collections in museums likewise.

To follow this advice to the letter may seem a very laborious and complicated proceeding but, if we are really going to understand the furniture we have decided to have and be in a position to form competent judgment of its merits, we must expect to put forth some effort. Besides, if we are thoroughly interested in what we are doing, we shall not grudge the exertion. The larger the stock of knowledge we acquire about the subject, the greater will be our capability of appreciation and enjoyment of good things.

In buying antiques, a thorough knowledge and much wariness are absolutely essential for self protection. The wiles and tricks of the antique faker are many and clever and the guile of the average antique dealer is great. Beware of him if he is lavish in his assurances that every ob-



In this German study the position of the desk out from the window and the disposition of the surrounding pieces show a judicious and logical arrangement



ject you look at is a "genuine antique." If he points out any "genuine old antiques," leave him and his shop at once, unless you are ready to be a contributing party to your own swindling. In buying antiques, therefore, if you are not possessed of a thorough and searching knowledge yourself, it will be much better to take some one with you upon whose judgment you can safely rely. From time to time in junk shops good things may be picked up and it is always worth while to look into them.

When it comes to buying reproductions, an accurate knowledge of old furniture, especially with regard to contour and proportion, is most necessary for everywhere shops are full of inaccurate reproductions that entirely miss the proportions and, of course, the grace and beauty of the originals. A chair back will be made a trifle too narrow or too high, a seat may be an inch out of the way in height or breadth, a leg or the sweep of the back may be given a slightly different curve — the minute any of these things are done the reproduction, as a reproduction, is worthless and it is probably worthless as a well-proportioned piece of furniture.

Contour is a most subtle and elusive thing and, unless your eye is practised in its judgment of such matters, you will have to be continually on your guard. A really good and honest re-

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production is apt to be an expensive thing but in the end it is worth while. To get such a reproduction, you will in all likelihood have to go to one of the shops whose reputation is such that they cannot afford to sell anything that is not beyond criticism. There is no real objection to reproductions for furnishing purposes except their liability to inaccuracy, which must be carefully guarded against, and which is every whit as objectionable as the spuriousness of a so-called antique. The real test comes when you have to live with a piece of furniture. An ill designed object will always prove to be distressing. It is true economy, in the end, to pay the higher price of the reputable dealer or decorator and have a thing you can always enjoy and of which you need never be ashamed.

As to furniture, furnishing and decorating prices in general, a word or two will be most timely. You may always be perfectly sure that if you wish a thoroughly good thing you will have to pay a good and fair price for it. In buying furniture, as in buying everything else, it is much better to go gradually, get a little of the best at a time, as you feel you can afford it, rather than a greater quantity of poorer quality which may fill up but will never give any lasting satisfaction, even if it does not shortly produce positive disgust.



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If you are going to employ a decorator to plan and arrange your house, be sure to go to a good one in whom you know you can trust, no matter what he may charge. The same principle applies as in furniture buying. You must aim at the best quality and let quantity take care of itself. If you are blessed with good taste yourself, you will probably prefer to do your own decorating; if you have not that most valuable asset, you must not begrudge paying a fair price for the benefit of somebody's else, in this case the decorator's, knowledge and discrimination.

The two prime requirements that every piece of furniture bought should meet are, first, that it should possess utility and comfort and, second, that it should have beauty of line. If everybody would always keep this in mind and insist upon it, we should be delivered from many distressing sights and from many ill-furnished houses.

Regarding the utility of a piece of furniture, your own wits must guide you. Its comfort you must also test for yourself, but be sure you do it thoroughly. Consider carefully the height of seats from the floor, when buying chairs or sofas. Consider also the dimensions of the seat, the placing of arms, the slant or "rake" of the back and likewise its height. Oftentimes a chair that appears comfortable, as you look at it, will prove a

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veritable seat of torture because of some maladjustment of measurements. Again, if you are buying tables, be sure that the height is right for what you wish and that it is comfortable to sit at — that there are no legs or braces or pieces of framing at inconvenient places. Above all things, be sure that every piece you buy is well and staunchly made and don't hesitate to subject it to most searching scrutiny. From these few suggestions common-sense will take its cue for future guidance.

When it comes to judging of beauty of line, the variable element of personal taste and preference comes in and it is difficult to do more than indicate the most general guiding principles. Avoid anything that is overloaded with meaningless ornament. Simple things are apt to be much the best. See that such ornament as there may be is applied at logical places. Avoid all finicky, attenuated things with senseless curves, and choose things that are structurally honest and whose constructional lines conform to the requirements of taste and comfort.

If you are buying furniture to go in large rooms, remember that there must be some degree of proportion maintained in the size of the pieces bought. Small delicate furniture, no matter how excellent it may be in itself, will be very

likely to appear foolish in a large room that needs large furnishings to correspond to its size.

On the other hand, don't think of buying large, heavy things to go in a small room. A room so furnished will always cause a sense of oppression and seem out of proportion.

Lastly, if you have determined to follow a "no-period" scheme of furnishing, be careful not to select things that are incongruous. The attempt to yoke a gilt Louis Quinze chair to a Jacobean carved oak settle, or to put a wicker chair beside a formal Adam console cabinet, can never be anything but shocking and painful to behold. These are extreme examples, but they serve to illustrate the necessity of observing the principle of congruity.

## SYSTEMATIC ARRANGEMENT OF FURNITURE.

Have you ever experienced a household moving? If so, have you ever taken a hand in arranging the furniture in your new house or apartment? If you have done so, you probably realize the difficulty of the situation confronting any one obliged to do the same thing. It is almost always the same. Your furniture, divorced from its old surroundings, thrust promiscuously into any chance place by the moving men, rebels at the treatment and causes you endless troubles.

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To begin with, everything seems to have been left in the wrong place, so that it has to be carried to another part of the house and then, when you get it there, it refuses to go into the place you have selected for it, either because it will not fit or else because it seems so utterly out of keeping with its new surroundings.

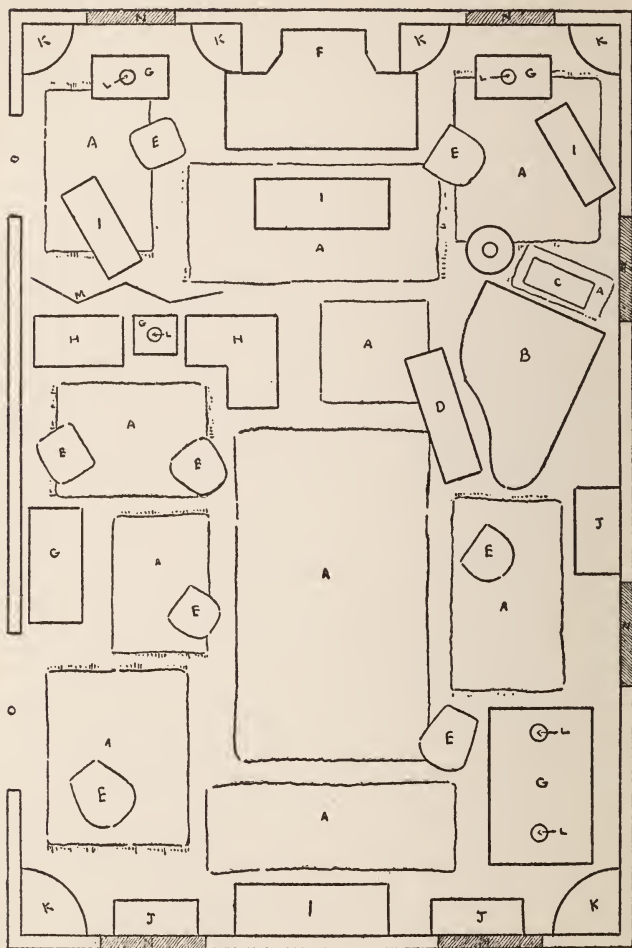
The ideal way, of course, would be to have one piece of furniture at a time brought from some imaginary storehouse so that you might try it in various places till you were quite suited, without the embarrassment of sundry more pieces following close behind. Then, when you had all arranged to your liking, you could send for the next piece and so on.

Unfortunately, the only people for whom this leisurely ideal is possible of realization are those who go into new quarters with practically no furniture and gradually acquire piece by piece as desirable articles present themselves and occasion offers. This way of furnishing has much to commend it to those just going to housekeeping and acquiring their whole equipment new from the outset. Ordinarily, not being able to pursue this leisurely, experimental and reposeful method, we must do the next best thing and try to hit upon some system of disposing our goods and chattels in their new places without resorting to continued trial shiftings.

In the first place, we must try to do what a great many people find extremely difficult — visualize. As a powerful auxiliary to this attempt to see in imagination how things will look in certain positions, it is advisable to draw a diagram floor plan of the room under consideration, taking care to keep all the proportions quite accurate. If the proportions are not kept accurate, the diagram will only be misleading and cause mischief to your attempt.

On this floor plan, as a guide in furnishing, the proposed location of the rugs and various pieces of furniture must be mapped out and experimented with. Experiment is absolutely necessary to get the best results. Nothing short of superhuman omniscience could hope to achieve success without it. But experimenting on paper is much less trying than experimenting by lifting and pushing heavy weights. It is also less damaging to the furniture itself.

Before making this plan, however, and setting to work on our diagrammatic experiments, we must thoroughly study the properties, the natural history and disposition, so to speak, of the room we are about to furnish. We must consider most carefully its length and breadth and any peculiarities of shape that may characterize it. We must determine whether we wish to accent the breadth and diminish the appearance of length



Diagrammatic table for arranging the furniture of a living-room.





Here the two little tables flanking the fireplace and the sofas vis-a-vis make an excellent furniture grouping





or vice versa. We must decide whether we wish to make the room appear larger or smaller than it really is.

Next, the height of the ceiling demands thought. If it seems too high, we must plan to "bring it down." If it appears too low, we must see how it can be raised. After this, the location of the doors and windows must be studied and their relation to each other noted. Likewise we must think about the available wall spaces against which we may set the larger pieces of furniture.

This done, in due order we study the exposure or lighting so as to determine the colors of paint, paper and upholstery and the arrangement of curtains and hangings. Now all this may seem very complex and to many it may appear quite unnecessary. The only answer that can be made to such people is that whatever is worth doing at all is worth doing well and that, to do anything well, we must not begrudge pains nor close attention to detail.

It is quite true that some may dispense with this course of procedure and arrive at happy results by chance, but haphazard ways are always fraught with uncertainty. Or again, those with more power to visualize than most people are blessed with, may plan out the room to the minutest detail, and see the whole picture so plainly

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in their mind's eye that they do not need further guidance and can work perfectly well from their mental survey. For the majority of people, however, the methodical plan will be found far safer even though it be slower.

There are certain well defined principles of optical illusion that must be taken into account when we are making the preliminary study of a room and getting ready to use the furnishing diagram. For one thing, it is a well known fact, at least among decorators, that vertical lines on a wall will increase the apparent height of the ceiling and contract the wall space while, on the other hand, horizontal lines on walls will bring the ceiling down and lengthen the wall space as the eye follows the lines by attraction. Therefore, striped papers and all vertical lines are to be avoided when the ceiling is too high.

By the same token, a picture molding, or any other horizontal lines, will help to remedy the defect. It is also a perfectly demonstrable fact that horizontal lines carried around the walls of a room will materially increase its apparent size. On the other hand, a room that seems too large and requires tying together may have its apparent size reduced by using vertical stripes.

While speaking of this doctoring of dimensions by means of optical illusion, it is worth noting that a wall paper of a pronounced all-

over pattern will diminish the size of a room while a perfectly plain paper will at least give it the full benefit of its true size.

The same principles of optical illusion are involved in the arrangement of furniture in rooms although the method of application may vary slightly at times. That principles and system in the matter of arranging furniture really do count for something, and are not merely a lot of fine talk, you can prove for yourself if you are willing to take the trouble.

With the same room and precisely the same furniture, without the addition or subtraction of a single piece, merely by dint of arrangement and rearrangement, you may so alter the apparent size and shape in three or four or five different ways, as the case may be, that you will be astonished.

We all naturally wish our houses to appear to the best advantage. Whether they do so appear, depends largely upon our understanding and use of the underlying principles of furniture arrangement as well as upon the share of good taste with which we may be endowed. Indeed, good taste might almost be defined as an intuitive grasp and instinctive practise of these principles.

To begin with, the well arranged room must have balance. It is quite obvious that it will

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not do at all to have all the heavy pieces of furniture congested at one end or ranged along the side while other parts of the room resemble the Desert of Sahara or are only sparsely settled with insignificant pieces. But to secure a nicely adjusted poise, an air of easy balance and restful self-possession, means a great deal more than merely to rout out the congestions or ranges of heavyweights and scatter them at intervals about the apartment. In disposing the furniture we must aim to secure broken heights so that the several pieces shall not all be high in a high-ceiled room, nor low in a low-ceiled room.

In striving to attain balance in the arrangement of furniture, it must be borne in mind that a great many pieces have distinct architectural characteristics and affinities that we too often either do not recognize or ignore. If, for instance, a cabinet has a straight, horizontal top trimmed with a bold cornice, it catches the eye at once and helps to convey a sense of space and breadth.

That such a seemingly small detail as a horizontal cornice has a great deal to do in creating an impression of breadth, we may understand by trying a simple experiment. Take the cabinet away from where it stands. The wall space back of it may be in an alcove or it may, perhaps, be between two windows. At any rate, the

chances are that, when the cabinet is removed, it does not look as wide as it did before, does not look as wide as the cabinet itself. Probably, if the real truth be known, when you first looked at that particular space, you thought it would not be wide enough for the cabinet and were not convinced until you had either measured it or actually tried it.

So much, then, for the important and insistent values of these architectural features in furniture. The eye, having caught the dominating horizontal line of the cornice, passes on but naturally expects to find it echoed or repeated in some other portion of the room, perhaps opposite in the bold, straight top of the mantel or the top of a secretary, and when there is no such response there is, even unconsciously, a sense of disappointment and dissatisfaction.

Another highly important consideration in securing proper balance or poise in furniture arrangement is massing, and massing particularly with reference to lighting. Common-sense will dictate a reasonably equal distribution of the masses of cabinet work, but we do not always think about light and shadow. Avoid putting small and inconspicuous pieces of furniture in a dark corner where they are completely blotted out in the gloom, and the spot conveys nothing but an impression of vacancy. Such a spot

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needs some bold, strong object to give it due balance and decision.

The reasons for much of what has been said seem so plainly apparent that one would hesitate to dwell on the subject at all were it not for the glaring instances of indifference or deplorable ignorance that confront any observant person at every turn.

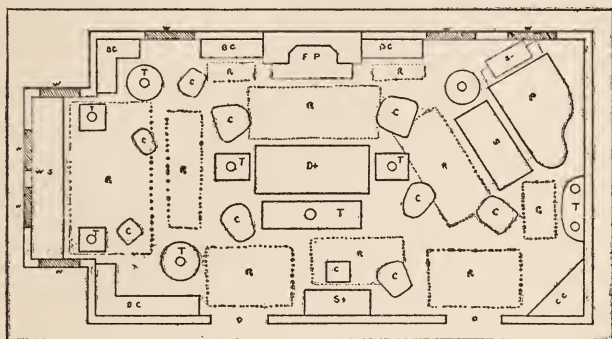
Closely allied to balance comes the subject of grouping. If each individual piece of furniture is kept quite by itself, and the placing of every object balanced with mathematical precision, the effect will be intolerably stiff. One occasionally sees such an arrangement, but it is always dead and depressing. It is just as natural for furniture to fall into groups as it is for human beings. The main thing is, in each case, that the groups be composed of the right units.

There is a natural alliance in furniture grouping, just as there is natural alliance in human affairs, all alike determined by a sense of fitness and related purposes. What is meant by natural alliance in grouping may be seen in one of the illustrations where small tables are placed at the ends of the two sofas facing each other before a fireplace. These two little tables are set between the ends of the sofas and the corners of the fireplace, and bear lamps and books. They are so plainly meant for the convenience of the



occupants of the sofas that the fitness of the grouping is at once apparent.

A chair and a tea-table or a chair and a reading table, make perfectly logical groupings. The grouping of a number of chairs about some central point of interest is also quite natural — infinitely more natural and in better taste than



The letters in this plan represent: *O*, lamp; *D+*, divan; *St*, secretary; *R*, rug; *Bc*, bookcase; *Ws*, window-seat; *Cc*, corner cupboard; *P*, piano; *S*, piano bench; *D*, door; *W*, windows.

the planting of isolated chairs here and there without any particular reason for their being here or there, as one so often sees them. Such a sentry-like alignment of unsociable chairs always imparts an air of forbidding formality.

It is the natural, obvious and logical grouping of furniture that gives a room the delightful

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air of being really lived in. By the arrangement and grouping of furniture, more than in any other way, may we express in our rooms all degrees of feeling from the stiffest formality down to the most invertebrately luxurious coziness.

As to the tone of a room, no matter how formal its treatment, it should always be cheerful and expressive of hospitality. There is an erroneous notion, that some people entertain, that a room in order to be cheerful or comfortable must be filled, almost to overflowing, with all sorts of odds and ends, besides suffering from a repletion of furniture. No conception of cheer and comfort could be more unfortunate than this dream of stuffiness. A room simply and restrainedly furnished can be positively radiant with cheer and comfort.

Objectionable crowding, however, is not always the result of too much furniture, but is sometimes caused by poor arrangement. In fact, with precisely the same pieces of furniture, a room may be so arranged that it will seem crowded in one arrangement and spacious in another. A number of smaller rugs on the floor, with a reasonable amount of uncovered board space, rather than a few large rugs, will give a room a spacious appearance. Too many pieces of large furniture in one room will often produce the impression of crowding. Indeed, a small



An English drawing-room where the clear centre and open arrangement of furniture give the impression of great space



number of large pieces will time and again crowd a room far more than a large number of small pieces.

Again, a room frequently appears crowded because the furniture is either too much scattered about meaninglessly or else grouped in the centre of the floor. As a rule, with the exception of dining-rooms, it is only large rooms that can stand tables and an aggregation of other furniture in the middle space of the floor without looking crowded. By keeping the central space of the floor open and free, one can always create an impression of space, even in a relatively small compass. A logical grouping of furniture also makes for space.

Both these points are well shown in several of the accompanying illustrations. The English drawing-room, with the oaken settle at one side of the fireplace, is in reality only a moderate-sized room, yet the open arrangement of the furniture and the clear centre give the impression of great space. Again, the little German study, through a judicious and logical grouping of the furniture, with the desk and its accompanying chairs in a sensible position beside a window, where the light is good, conveys an air of comfortable freedom and space, though it is really a very small room indeed.

In a room where there is a fireplace, the hearth

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naturally becomes the centre around which everything gathers. It is almost always not only a safe but a commendable arrangement to have a sofa or settle so placed that the occupants may sit and enjoy the warmth and glow of the fire. It may either be facing the fireplace or set side-wise nearby, as the settle in the English room or the two sofas in the cut already referred to. Such an arrangement of sofas by the fireside always invites an interesting adjacent grouping of other pieces.

When a room is too long and needs breaking up, a screen placed midway, projecting well toward the centre and forming the nucleus of a furniture group—it may be of chairs or of chairs and tea-table—will often have a most pleasing effect and be entirely successful in destroying the sense of undue length. For just such purposes as this, as well as for use in corners and before doors, screens are invaluable furnishing adjuncts.

Last of all, do not be afraid to change your arrangement from time to time, occasionally moving objects from one room to another. If we keep things all the time in one place—it may be pictures or furniture or pieces of bric-a-brac—we become unconscious of their presence and blind to their merits. If, however, we change their places in a room or move them to another

room, their beauty and characteristics gain new force and impress themselves upon us so that we really learn to appreciate them more thoroughly.





## APPENDIX I

### SUGGESTED COLOR SCHEMES

1. *Hall*:— Woodwork white, mahogany banister rail; walls either papered or painted a dull green (not too dark), Colonial yellow, grey or tan.

*Drawing-Room or Parlor*:— Woodwork grey, picked out in gold; walls paneled in canvas painted grey or sage green; hangings putty colored taffeta, lined with white and edged with yellow silk galon.

*Living-Room*:— Woodwork white; walls papered in mulberry with fine powdered pattern in grey with dash of silver; hangings grey Shantung with applied border of silver and mulberry galon.

*Optional (a)*. Woodwork same; walls papered in grey blue with fine figure in black outlined in yellow; hangings blue velours with feather edged galon in black.

*Optional (b)*. Woodwork same; walls tan background with straw-color figures outlined with emerald green; hangings straw-colored velours with variegated twisted silk cord of emerald green and tan.

*Library:* — Woodwork white or grey; walls papered grey or covered with yellow grass cloth; hangings finely flowered tapestry.

*Dining-Room:* — Woodwork white; walls paneled in cream; hangings sage green.

*Optional (a).* Woodwork same; walls paneled in canvas, two toned grey with gold; hangings red damask.

*Bedrooms:* — Woodwork white; walls chintz paper or plain colors to suit exposure as previously suggested; hangings flowered chintz or cretonne or ribbed linen with figured cretonne borderings.

2. *Hall:* — Woodwork oak paneling; ceiling beamed with panels in tan color.

*Optional.* Cypress wainscot; walls tan or papered with Chinese patterned paper with black figures on cream ground.

*Drawing-Room or Parlor:* — Woodwork (wainscot) red or green lacquer paint or paint of same colors rubbed to a satin finish; walls papered with Chinese picture paper in shades of grey; hangings in cream, edged with blue Chinese embroidery with full valance of same.

*Living-Room:* — Woodwork cypress, oak or chestnut; walls in gold or silver paper or burlap gilded, hangings tan velours, brown or grey, golden yellow or tobacco brown.

*Library:* — Woodwork black lacquer paint or ebonized finish lined with gold; walls silver, gold

or lead foil paper coated with varnish; hangings, salmon rose embroidered in blue.

*Dining-Room:*— Woodwork oak, cypress or fumed chestnut; walls tapestry or paneled in canvas or rep stamped with a black design on red; hangings to harmonize with walls.

*Bedrooms:*— The foregoing scheme is made for use with dark woodwork. As it is inadvisable for many obvious reasons to have dark woodwork in bedrooms, the treatment in Scheme No. 1 may be used.

3. *Hall:*— Woodwork white; floor hardwood; walls paneled grey and white; hangings sage green damask or brocatelle; carpet or rugs red velvet; furniture, console table, mirror above, several chairs, long French bench beside chairs.

*Drawing-Room or Parlor:*— Woodwork white; walls paneled grey and white; floor hardwood; hangings oyster shell grey taffeta lined with cream, fine white scrim sash curtains; floor covering, one long Oriental rug; furniture, Louis Seize or Louis Quinze upholstered in crimson damask, grand piano, two gilt frame fireside chairs upholstered in French brocade, gold screen across corner, one black lacquered Chinese chest, a square Sheraton table in bow window, French benches in crimson against wall and several comfortable large chairs.

*Living-Room:*— Woodwork cypress; floor oak; walls paneled in cypress up to top of book-

cases and gilded burlap above that; ceiling gilded (dull); hangings grey brown uncut velours; floor covering Oriental rugs; furniture "no-period"—before fire, a Chesterfield with upholstery like hangings, a Spanish walnut or oak long table back of sofa, two chairs at either side of fireplace covered like sofa, beside chairs next the fireplace little tables with reading lamps, oval table in bow window and several large comfortable chairs.

*Dining-Room:*—Woodwork white; floor hardwood; walls paneled in white and grey; hangings sage green brocatelle with light cream scrim sash curtains at windows; floor covering, large Chinese rug; furniture, mahogany, Sheraton sideboard, Sheraton chairs, table and two serving tables (small).

*Bedroom:*—Woodwork, grey or white with smooth satin finish; floor covering, plain grey carpet rug; walls grey fine-striped paper; plain handkerchief muslin curtains at windows and no hangings; furniture, white and grey Louis Seize with rattan filling.

4. *Hall:*—Woodwork white; floor hardwood; walls papered in a tapestry paper of soft greens, blues and browns; hangings, Javanese grass cloth in grey, tan and black stripes with curtains of cream sundure having a narrow edging of fringed guimp; floor covering, one large and several small two tone green rugs; furniture, five chairs, one old Spanish table, sofa in front

of the fireplace and two flower stands made of mahogany.

*Drawing-Room or Parlor:*—Woodwork white; floor hardwood; walls papered in a Morris design in yellow with ivory egg shell paper on ceiling; floor covering one large Oriental rug and several smaller ones; hangings yellow tan with black braid border and ecru scrim curtains with narrow fringe guimp; furniture “no-period” or combination of styles.

*Library:*—Woodwork grey paint rubbed to a satin finish; floor hardwood; walls papered in a soft grey green with a grey egg-shell paper on ceiling; floor covering, one tone rug in grey; hangings golden brown velour with cream colored sundure curtains; furniture, “no-period”—Chesterfield sofa facing fireplace, writing table, several straight chairs, easy chairs, Morris chair, two round lamp tables, small table for tobacco, cigarettes, etc., magazine-rack, built-in bookcases painted the same as the rest of the woodwork.

*Dining-Room:*—Woodwork grey; floor hardwood; walls hung with canvas and painted grey; and plaster of ceiling also painted grey; floor covering, Chinese rug in tan, black, cream and ivory centre of powder design with border in Greek key design; curtains, cream net with narrow edging of Cluny; hangings not used, as they would obstruct a view, at all times enchanting, over valley and distant hills; furni-

ture, Hepplewhite mahogany sideboard, small table for serving, dining table, chairs and a wall rack for dishes.

*Bedroom:*—Woodwork, white; floor, hardwood; walls papered in a bright colored chintz paper with ceiling in an egg-shell paper of a blue white; floor covering, small rugs in a light grey tan; hangings, chintz to match wall paper, with cream scrim curtains; furniture, French, bed white with wicker head and foot-board, chairs, dressing table, chest of drawers, one small chest of drawers, sofa covered in chintz, bookcase, bed table all in white with touches of grey.

*Hall:*—Woodwork white; floor, pine, painted dark red brown and varnished; walls, papered in a powdered design in cream and green with ceiling of cream egg-shell paper; floor covering, braided rugs; curtains, cream silk at either side of door windows; hangings, golden brown rep; furniture, “no-period,” Empire sofa, two Chippendale chairs, one Empire card table, long.

*Living-Room:*—Woodwork white; floor, pine, painted dark red brown and varnished; walls, yellow felt paper with ceiling of same; floor covering, small two tone rugs in green; curtains of cream scrim; hangings of golden brown rep; furniture “no-period” sofa, two Morris chairs, small round table, table desk, two mahogany bookcases, arm chair, straight back chairs, piano, corner cupboard, etc.



*Dining-Room:*—Woodwork white, satin finish; floor of pine, painted dark red brown; walls papered in figured paper in yellow and black, with ceiling of white paper with figure in silver, indistinct; floor covering, one domestic rug in soft tones; curtains of white net with edging of narrow lace; hangings of golden brown rep; furniture, “no-period,” dining table, eight chairs, serving table, board hanging plate rack, muffin stand.

*Bedroom:*—Woodwork, white; floor of pine, rubbed and oiled; walls covered with chintz paper in reds and pinks with ceiling of cream egg-shell paper; floor covering, brown one tone rug; curtains of cream scrim plain; hangings of chintz to match paper; furniture, in white, bed, bureau, chest of drawers, chairs, bed table, bed couch, bookcase, desk.

## RECIPE FOR EBONIZING WOOD

Give the surface to be ebonized several coats of grey priming paint which must be allowed to dry thoroughly and then rubbed down smooth. After this the ebony stain is applied smoothly, and not too thick, with a brush and, when thoroughly dry, polished with a woolen cloth and hard rubbing. If desired a second coat may then be applied and polished like the first.

The ebony stain is made as follows:—Dissolve one ounce of shellac in a pint of alcohol. When it is thoroughly dissolved, add lampblack until the mixture is of the desired thickness.

## APPENDIX II

Memorandum giving a list of only the most essential articles for each room.

*Hall*:—Long table, mirror, 2 chairs, umbrella stand.

*Living-Room*:—Large, comfortable sofa before fireplace, 4 or 5 easy chairs, table desk, cabinet bookcase, piano, tea-wagon.

*Dining-Room*:—Table and 6 chairs, side-board, serving table, screen.

*Bedrooms*:—Bed, bureau, chest of drawers, two small tables, chairs and couch.

*Kitchen*:—

### \$15 KITCHEN OUTFIT

Two-burner Oil Stove	Potato Masher
Galvanized Wash Tub	Flour Bucket
Wash Board	Galvanized Tea Kettle
One Dozen Clothes Pins	Tin Dish Pan
Ironing Board, 4 feet	Salt Dredger
Meat Board	Flour Dredger
Soap Cup	Colander
Clothes Line, 50 feet	Broom
Galvanized Coal Bucket	Egg Whip
Galvanized Water Pail,	Wash Boiler
12 quarts	Cake Turner
Frying Pan, Cast Iron	Pie Pans, three

Coffee Canister	Chamois
Tea Canister	Dust Brush
Sugar Can	Floor Brush
Coffee Pot, 2 quarts	Scrubbing Brush
Tea Pot, 1½ quarts	Food Chopper
Agate Cooking Pot, 4 quarts	Tack Claw
Agate Lipped Sauce Pan, 2 quarts	Kitchen Knife
	Paring Knife

## \$25 KITCHEN OUTFIT

Two-burner Gas Stove	Galvanized Water Pail, 12 quarts
Wash Tub	Frying Pan, Iron
Wash Board	Roasting Pan
Clothes Wringer, 1-year Guarantee	Bread Raiser
Clothes Line, 75 feet	Bread Box
Ironing Board, 4 feet	Sugar Can
Step-ladder, 3 feet	Coffee Canister, 1 pound
Salt Box	Tea Canister, ½ pound
Rolling Pin	Sugar Dredger
Meat Board	Flour Dredger
Potato Masher	Salt Dredger
Flour Bucket	Pepper Dredger
Soap Cup	Grater
Slaw Cutter	Bread Toaster
Kitchen Table, 36 inches	Egg Beater
Clothes Pins, 6 dozen	Food Chopper
Clothes Basket	Cake Turner
Galvanized Coal Bucket	Tin Colander
Griddle, Iron	Tin Dipper

Tin Gem Pan	Agate Tea Kettle, 5 quarts
Strainer	Agate Coffee Pot, 2 quarts
Funnel	Agate Tea Pot, 1 quart
Pie Pans, three	Broom
Jelly Cake Pans, two	Dust Brush
Agate Cooking Pot, 4 quarts	Floor Sweeping Brush
Agate Lipped Sauce Pan, 2 quarts	Scrubbing Brush
	Kitchen Knife
	Paring Knife

### APPENDIX III

The prices for the various articles of furniture enumerated in this appendix are those ordinarily prevailing in furniture and department stores. No bargain prices have been quoted, only the most essential articles have been scheduled and the authors have purposely selected everything of good quality, believing it infinitely better to have a little that is satisfactory rather than much that is mediocre. In each instance a balance has been left to cover the purchase of such incidentals as individual requirements and preferences may dictate. No golden oak furniture has been contemplated. Bed linen, table linen, silver and glass are not included in the estimates.

#### FOR HOUSE FURNISHINGS.

\$1000.00

(KITCHEN, DINING-ROOM, LIVING-ROOM, 3 BED-ROOMS, BATH AND MAID'S ROOM.)

##### *Kitchen*

Refrigerator .....	\$22.00
Wire safe .....	4.75
Zinc top table .....	6.50
4 kitchen chairs .....	4.00
Ironing table .....	6.50
Outfit of utensils .....	15.00
Rug .....	6.00

Clock .....	1.00
2 window shades .....	2.00
Curtains .....	2.50

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\$ 70.25

*Dining-room*

Table .....	\$50.00
6 chairs .....	39.00
Serving table .....	25.00
Screens .....	7.00
China .....	20.00
9 x 12 rug .....	20.00
2 window shades .....	3.00
Curtains .....	6.00

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170.00

*Living-room*

Chesterfield sofa .....	\$80.00
Table .....	25.00
Lamp .....	8.00
Tea table .....	8.00
Two comfortable wicker chairs....	20.00
3 Windsor chairs .....	20.25
Bookcases .....	20.00
Clock .....	12.00
Two 7 x 3 rugs .....	30.00
One 8 x 10 rug .....	18.00
3 shades .....	4.50
Curtains .....	9.00

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254.75

*Bedroom*

Double white enameled iron bed- stead and woven wire springs . . .	\$10.50	
Hair mattress . . . . .	30.00	
Bureau . . . . .	27.00	
Chest of drawers . . . . .	18.00	
3 chairs . . . . .	10.00	
1 wicker arm chair . . . . .	5.00	
Small table . . . . .	5.00	
Woven rag rugs . . . . .	15.00	
2 shades . . . . .	3.00	
Curtains . . . . .	6.00	
	<hr/>	
	129.50	(3) 388.50

*Bathroom*

Mirror . . . . .	\$2.65
3 corner cabinets . . . . .	4.75
2 glass towel rods . . . . .	4.50
1 glass shelf . . . . .	1.15
Rug . . . . .	6.00
Shade . . . . .	1.50
Curtain . . . . .	2.00
	<hr/>

22.55

*Maid's room*

Bedstead and springs . . . . .	\$ 9.00
Mattress . . . . .	15.00
Bureau . . . . .	10.00
3 chairs . . . . .	4.50
Rug . . . . .	8.00



Shade .....	1.00
Curtains .....	1.00

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 48.50

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 954.55

Balance \$45.45

## FOR HOUSE FURNISHINGS.

\$1500.00

(KITCHEN, DINING-ROOM, LIVING-ROOM, 3 BED-  
ROOMS, BATH AND MAID'S ROOM.)*Kitchen*

Refrigerator .....	\$33.25
Wire safe .....	5.85
Zinc top table .....	6.50
4 chairs .....	6.00
Ironing table .....	7.50
Outfit of utensils .....	25.00
Rug .....	6.00
Shades .....	3.00
Curtains .....	2.50

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 95.60
*Dining-room*

Table .....	\$65.00
6 chairs .....	48.00
Serving table .....	25.00
Screens .....	7.00

## Appendix

275

Sideboard .....	75.00
China .....	35.00
Rug .....	40.00
Shades .....	3.00
Curtains .....	6.00

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304.00

### *Living-room*

Chesterfield sofa .....	\$80.00
Table .....	30.00
Lamp .....	12.00
Clock .....	15.00
Tea table .....	8.00
2 comfortable wicker chairs .....	25.00
3 Windsor chairs .....	20.25
Book cases .....	20.00
Rugs .....	80.00
3 shades .....	4.50
Curtains .....	9.00
Desk .....	40.00

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343.75

### *Bedroom*

Double brass bedstead, wire springs.	\$23.00
Mattress .....	35.00
Bureau .....	35.00
Chest of drawers .....	25.00
3 chairs .....	12.00
1 wicker chair .....	6.00
2 small tables .....	12.00

Shades .....	3.00
Curtains .....	6.00
Woven rag rugs .....	15.00

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172.00 (3) 516.00

*Bathroom*

Bevel-edged mirror .....	\$5.00
Cabinet .....	6.75
2 glass towel rods .....	6.00
1 glass shelf .....	1.15
Rug .....	6.00
Shade .....	1.50
Curtains .....	2.00

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28.40

*Maid's room*

Bedstead and springs .....	\$ 9.00
Mattress .....	15.00
Bureau .....	10.00
3 chairs .....	4.50
Rug .....	8.00
Shade .....	1.00
Curtains .....	1.00

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48.50

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1336.25

Balance \$163.75

## FOR HOUSE FURNISHINGS.

\$2000.00

(KITCHEN, DINING-ROOM, LIVING-ROOM, 3 BED-  
ROOMS, BATH AND MAID'S ROOM.)*Kitchen*

Refrigerator .....	\$33.25
Wire safe .....	5.85
Zinc top table .....	6.50
4 chairs .....	6.00
Ironing table .....	7.50
Outfit of utensils .....	25.00
Rack table .....	10.00
Shades .....	3.00
Curtains .....	2.50

---

 \$ 99.60
*Dining-room*

Table .....	\$75.00
6 chairs .....	54.00
Serving table .....	25.00
Screen .....	30.00
Sideboard .....	85.00
China .....	45.00
Rug .....	60.00
Shades .....	3.00
Curtains .....	7.00

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 384.00

*Living-room*

Chesterfield sofa .....	\$100.00
Table .....	50.00
Lamps .....	25.00
Clock .....	25.00
Tea table .....	10.00
1 wicker chair .....	12.00
1 upholstered arm chair .....	40.00
2 Windsor chairs .....	16.00
2 rush bottom chairs .....	14.00
1 comfortable chair .....	60.00
Bookcases .....	40.00
Desk .....	75.00
Rugs .....	100.00
Shades .....	4.50
Curtains .....	12.00

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 583.50
*Bedroom*

Bedstead and springs .....	\$ 45.00
Bureau .....	40.00
Mattress .....	35.00
Chest of drawers .....	35.00
3 chairs .....	15.00
1 wicker chair .....	6.00
2 small tables .....	12.00
Shades .....	3.00
Curtains .....	6.00
Couch .....	25.00
Woven rag rugs .....	15.00

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 237.00 (3) 711.00

# Appendix

279

## *Bathroom*

Mirror .....	\$10.00
Cabinet .....	11.50
2 glass towel rods .....	6.00
Glass shelf .....	2.00
Rug .....	6.00
Shade .....	1.50
Curtain .....	2.00

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39.00

## *Maid's room*

Bedstead and springs .....	\$12.00
Mattress .....	20.00
Bureau .....	10.00
3 chairs .....	4.50
Rug .....	8.00
Shade .....	1.00
Curtains .....	1.00

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56.50

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1873.60

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Balance \$126.40





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